John Craig on Stock Production

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

MARCH 17, 1917 PRICE TEN CENTS

MAE MARSH

Next Week—Article by S. L. Rothapfel

THIS WEEK'S MIRROR COVER

When the accomplishments of D. W. Griffith are recorded, he will be recognized as the master moulder of players as well as of photoplays. In the early Biograph days, Griffith virtually established a school of acting, and the list of actors who have made fortunes as a result of his training is a long one.

Mae Marsh, whose picture appears on this week's cover, is, perhaps, the best example of the Griffith type of photoplay actress. The extraordinary mobility of her sensitive features; and her ability to feel emotions and express them, make her the ideal exponent of characters designed to stir the sympathies.

For several years now, many followers of pictures have recognized and appreciated Miss Marsh's gifts; but not until her interpretation of the appealing little girl in "The Birth of a Nation" did she win world-wide renown. Later she became a member of the Triangle company, and now she is working on her first picture as star of the new Goldwyn Film Company, which marks the latest stage in the development of this talented young woman.

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

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MELODRAMA NO LONGER GOOD FOR STOCK STAGE

John Craig Believes Wise Manager Will Avoid Type of Play Best Suited to Motion Pictures—Popular Repertory Essential to Success of Company—Conclusions Drawn from Twelve Years' Experience in Boston

To have maintained a successful stock company in Boston for a period of over twelve years is an achievement of which any man who knows and appreciates the hazards of the theatrical business may be proud. To John Craig, who, with his wife, Mary Young, recently inaugurated a season at the Garrick Theater in E. H. Sothern's "Stranger Than Fiction," belongs the honor of being, perhaps, the most successful stock producer in America. Following a notable career as leading man in several Broadway productions, Mr. Craig went to the Globe Theater, Boston, in 1905, where he established a stock company under the name of the Craig Players. The next year the organization removed to the Bijou Theater and, later, after a short season back at the Globe, transferred its activities to the Castle Square Theater, where it remained until last Fall, when the playhouse was taken over by the International Circuit as its Boston theater.

During his tenancy of the Castle Square, Mr. Craig produced hundreds of plays, introduced several new playwrights and started many players upon their theatrical careers. His activity has been of a vital, resourceful character and, by reason of his development as a judge and producer of new plays, he has obtained for himself an enviable position in the theatrical world. He knows the field of stock presentation from every angle—acting, managing, and producing—and therefore, is particularly qualified to speak of its possibilities in the face of severe motion picture competition.

In his opinion the successful operation of a stock company to-day depends upon the necessity of presenting plays which by their nature cannot be offered upon the screen. "The films cannot compete successfully with the stage in the production of musical comedies or light comedies and farces in which character and plot development are of highest importance," he said, "and for that reason the stock manager and producer should confine his activities to these classes of attractions. Let him attempt melodrama, in which the screen is triumphantly proficient, and his efforts, in most cases, will meet with financial failure. Such a result is, indeed, deserved, as melodramas can be produced in pictures with ever so much more elaborateness and verisimilitude than upon the stage.

"I produced many musical plays while at the Castle Square" (Mr. Craig was the first manager to introduce this class of attraction in stock companies). "Among the productions were 'A Circus Girl,' which ran nine weeks; 'The Runaway Girl,' which had a five weeks' engagement; 'The Geisha,' 'Floradora,' 'The Wizard of Oz,' 'The Gingerbread Man,' and 'The Talk of New York.' The audiences liked the musical plays, and capacity houses were the rule whenever we staged them. I believe that a stock manager cannot fail with the presentation of musical comedies and comic operas, provided, of course, they are well staged and possess casts of genuine merit. If you have observed theatrical conditions throughout the country this season you must have been impressed by the unanimity of approval with which musical plays were greeted. Such singular favor can be traced only to the fact that the musical play presents an entertainment with which the films cannot compete."

To a suggestion that the Castle Square Theater had, under his management, become a national institution as far as stock productions were concerned, Mr. Craig replied that its success was based wholly upon the fact that it filled a great public need.

"The best proof that there existed in Boston a demand for such a playhouse as the Castle Square, offering a wide variety of dramatic fare at the smallest possible cost commensurate with intelligent acting and dignified mounting was the support given the undertaking throughout ten seasons. Such a policy was the basis of our work from the start," he said, "and the response that greeted it was immediate."

"To what do you attribute the failure of so many stock companies throughout the country?" was asked.

"To faults of policy. Failure may lie in the lack of a good repertory, or in incompetent management, or in the inability to grasp certain psychological facts relative to the theater in which you are playing. A good repertory is a prime essential to the success of any stock season. The average stock company, however, is organized at short notice, and cannot look forward to a lease of life beyond a few months. It must be content with the plays which are being released, since it has not the time to obtain those which are scoring a big success, and which the repertory public will be certain to want to see. Therefore, to insure the possession of a list of the most desirable plays an indefinite residence must be maintained, such as the Craig Players had at the Castle Square.

"Skillful and intelligent direction and management are also required in the successful operation of stock organizations. Men must be engaged who are able to appreciate the difficulties attending a weekly change of program. Novel advertising and publicity must be written in order that the interest of the playgoing public be kept alive."

Mr. Craig believes that stock companies would meet with a more substantial success were they to undertake more often the production of new plays.

"During our regime in Boston we tried out several new plays, two of which—'Believe Me, Xantippe' and 'Common Clay' later received Broadway presentations. Stock managers should make arrangements with New York producers to give trial performances of plays which are prospective Broadway offerings. I am sure the big producers would heartily welcome such a scheme which would allow them to find and correct the faults of a play at practically no expense before submitting it to metropolitan approval, while, on the other hand, the stock managers, in presenting a new play, would revive the drooping interest of their players and public."

Mr. Craig stated that his plans, following the close of the season at the Garrick, include the reopening of the Castle Square as a stock house for a brief Summer engagement, during which he would stage the winning play of the prize contest at Harvard for the year of 1916-1917.

"If this play proves a success," he said, "I intend to bring it to the Garrick Theater in the Fall as the first offering of our new season."

L. R. R.

"OUT THERE" IS CHOSEN

Laurette Taylor to Present Latest Play By J. Hartley Manners

In accordance with the previously announced plan of Klaw and Erlanger and George C. Tyler of presenting Laurette Taylor in a repertory of plays by her husband, J. Hartley Manners, word comes that she will be seen at the Globe Theater on or about March 26 in a new piece entitled "Out There." Miss Taylor will continue her engagement in "The Harp of Life" until the opening of the new play, and the former comedy will then go into her permanent repertory, which is to be further augmented next season by other pieces.

It was at first planned to succeed "The Harp of Life" with either "The Wooing of Eve" or "Happiness," but Mr. Manners has just completed "Out There," and inasmuch as it deals with a most vital subject of the moment, it was determined to do the last-named play first. "Out There" refers to the stricken district of France, and the piece is said to be not a war play in the generally accepted sense of that term, being primarily a study in character development.

In it Miss Taylor will have the role of a little Cockney girl.

CROWDED HOTELS BOOM BUSINESS

Prosperity of New York Theaters Due to Great Number of Visitors

"Plays may come and plays may go, but receipts run on forever," such is the refrain which can be heard issuing at various intervals during each week from the counting rooms of the New York theatrical managers. Never before in the history of the theatrical business, it is stated by authoritative sources, has the Rialto known such prosperity as this season. Asked to what they attribute the unprecedentedly glowing condition of stage affairs, these same authorities invariably reply, "The war."

And true it is that the war, indirectly, is the cause of the excess of profits along Broadway. It has brought prosperity in bounteous measures to Wall Street and, as tradition says, the theaters always reflect the condition of Wall Street. And while Wall Street buys more and more steel and iron, Broadway buys more and more plays and plots for new theaters.

The theaters depend for considerable of their patronage upon the hotels, and here again the war is responsible for an unusual situation. People, who before the European conflict, flocked to the world capitals with bulging pocketbooks, are now prevented by the menaces of shot and shell and an occasional torpedo from indulging in sightseeing adventures abroad. Unable to visit London, Paris, Rome, Berlin, Vienna, Petrograd, to say nothing of Nish and Cettinje, they have been coming to New York in hordes, with the result that the hotels have been crowded as never before. Each week finds the "cot-in-the-hall only" rule prevailing at several of the largest hotels, and during convention weeks, the novel spectacle has been presented of hotel managers sending their overflow patrons to Brooklyn, Jersey City, and Newark.

The theatrical managers, however, have not been caught napping. They are laying plans for the greater accommodation of the city's visitors, and next year eight new theaters, representing the interests of William Faversham, the Shuberts, Selywn and Company, Henry Miller, and Rush and Andrews will be added to New York's already extensive list. Meanwhile, the theatrical people are well satisfied with the pecuniary phase of the season but, though many of them are frank to admit that "most anything goes this year," they, nevertheless, have not lost sight of the fact that Mammon has occasionally been sacrificed to Art.

"THE MASTER OF ARMS"

The rights of a new play by Atherton Brownell, entitled "The Master of Arms" have been acquired by A. G. Delamater. A preliminary season will be played out of town this Spring, preparatory to presenting the piece in New York early in the Fall.

Apeda, N. Y.
BETH LYDY,
Of "Her Soldier Boy" Cast.

DRAMATIC RELICS INTEREST

Exhibition at New York Library Draws Many Students of the Stage

Although there has been no definite record of the number of persons attending the bibliographical exhibition of American drama on view at the New York Public Library continuously from the middle of last November until March 11, it is stated that the average attendance indicates a vital interest in the history of the American drama. Thanks for this exhibition is due a committee selected from among the members of the Drama League of America, who worked in collaboration with Victor Hugo Paltsits, head of the manuscript department of the Library. Most of the collection was the property of the Library and the rest was loaned from private sources.

The original manuscripts of a number of Clyde Fitch's plays seemed to attract first interest. The case containing the first plays written and acted in America, beginning with a copy of one by Marc Lescabot, the very first of the lot, and the case enclosing the first play by a woman born in America, called "The Sister," a comedy written by Mrs. Charlotte Lennox, about 1730, also attracted considerable attention.

Great interest was shown in the cases containing the history of the stage in America; the first drama written and published in this country, but never acted, named "Androboros," by Governor Robert Hunter, of New York; the case containing the college dialogues; the one in which were plays written just before the Revolutionary War; the group of plays called Revolutionary satires, including a number written by Mrs. Mercy Warren; the Indian dramas; the historical plays; the first minstrels; the early type plays, among which were the first comedies written on New York society; the first tragedies; the earliest plays founded on novels; miscellaneous works arranged alphabetically; the plays of Ann Cora Mowatt, the Clare Kummer of her day; and the cases that contained the portraits, caricatures and manuscript letters of actors and actresses and the various old playbills and programs.

MOSS RESENTS MISUSE OF ANTHEM

Vaudeville Magnate Excludes "Star-Spangled Banner" and American Flag from His Theaters

The stand taken by THE MIRROR in a recent editorial concerning the perfunctory playing of the national anthem in theaters has been seconded by many newspapers throughout the country. Now, B. S. Moss comes to the fore with the announcement that "The Star Spangled Banner" and the American flag will no longer have a place on the vaudeville and motion picture programs of the Moss theaters.

Mr. Moss denies a lack of patriotic spirit; on the contrary, he feels that there is a time and place for everything, and that a place of public entertainment is not proper for indiscriminate flag waving and making capital of the national anthem, which some theaters introduce nightly to the annoyance of educated theatergoers.

Mr. Moss says that commercialism is the ulterior motive of this abuse, which has sprung into practice with the advent of the German crisis. People go to the theater for entertainment, and particular annoyance is occasioned when the audience has to rise from its seats in respectful uneasiness at the strains of the "Star Spangled Banner." Only recently Mr. Moss refused to book a five-reel picture which he considered nothing less than an open desecration of the flag.

GALSWORTHY TRAGEDY IS SHOWN

"The Fugitive" Is Somber Play Finely Acted by Emily Stevens and Others—New Haven Sees Premiere

NEW HAVEN, CONN. (*Special*).—"The Fugitive," by John Galsworthy, was presented for the first time on any stage at the Shubert Theater, New Haven, Conn., March 6.

"The Fugitive" is written in the somber style for which the celebrated dramatist is best known. The story is a simple one, which has been told time and again in various forms. The principal characters are a husband, his wife and a man whose artistic temperament is greater than his honor. The wife leaves her husband for the lover and both pay the usual penalty. Discarded by her companion the woman faces the alternative of falling yet lower in the social scale or seeking eternal oblivion. She chooses the latter and the play ends with her death.

The entire action of the plot requires five acts, although three would have accomplished the purpose equally well. There are many very strong and intense moments and Galsworthy has made the most of the powerful dramatic situations. However, much of the conversation is of a trivial nature and several of the minor characters are given a prominence which appears quite unnecessary. But the play, on the whole, holds the interest of the audience and the excellent work of an exceptionally capable cast adds much to the effect.

Emily Stevens deserves much credit for her remarkably strong acting. Although the part is far from being a sympathetic one, Miss Stevens rose to the highest dramatic heights and made the most of every opportunity. Edward Emery did very well as the rather matter-of-fact husband, and Conway Tearle pleased as the lover. A competent supporting cast includes Charles Harbury, Duncan McRae, Charlotte Granville, Gavin Young, Alice John, and Annie Hughes.

The play was well liked at the Shubert, much of the applause going to Miss Stevens for her powerful work. During the latter part of the week "The Fugitive" was seen at Parsons's Theater, Hartford.

SEYMOUR WEMYSS SMITH.

PLAYING IN "OH, BOY!" AT THE PRINCESS.
Stephen Maley, Tom Powers, Marie Carroll, Frank McGinn.

White, N. Y.
MARY YOUNG,
In "Stranger Than Fiction."

URBAN-ORDYNSKI PLANS

Modern Method is Promised in Coming Bandbox Productions

As announced in last week's MIRROR, the Bandbox Theater will reopen shortly under the joint direction of Joseph Urban and Richard Ordynski. According to the statement issued from the offices of the Bandbox, these artists have undertaken the management in order to work out unhampered their methods of stage production already introduced through the various plays and spectacles with which their names have been connected in America.

Speaking on behalf of his partner and himself, Mr. Ordynski said: "The closest co-operation of the two essentials of stagecraft represented by the decorator and the stage director, shall work together, toward a production of plays in an absolutely modern manner. Mr. Urban has already shown in his work that his ideas of decoration go far beyond the routine obligations of the scenic artist; and my own aim, at least, has been to give the stage ensemble composed of acting, scenery, lighting, and so forth, the harmony that is of greatest service to play and author.

"Although Mr. Urban and myself have become known in this country for particular kinds of stage endeavor, it is our desire to define the policy under which we shall work together. Stagecraft is valuable only in so far as it properly interprets the author and the play; and this subordination of everything else to the intention of the playwright will be our best achievement.

"Please understand that we are by no means proposing a revolution in the theater. The theaters of New York already have richness of scenery, gorgeousness of costumes and great actors. We are not hoping to surpass them, save as we are carried on by the general theatrical trend. Our task is just to bring the various factors concerned in the making of a production into one harmonious whole; they will constitute, we hope, the right atmosphere and the proper background for the author and his play."

AS WE WERE SAYING—

By Mademoiselle Manhattan

"A FRIENDSHIP DINNER" is being tendered to Mary Shaw by a group of women admirers, and the scene of the festivity is to be laid at the Hotel Astor, with the evening of the 18th instant underlined as the date. If you are prompted to show your friendship for Miss Shaw at the figure of two-fifty per plate, commune with Katherine Leckie and all will be well. Miss Leckie, as of course you know, is the big publicity artist whose offices are located at 17 East 38th St., where you are cordially invited to send your check.

Laurette Taylor, amidst the fevered whirl of rehearsing her new piece twice every day, playing "The Harp of Life," every evening and at the regular matinees, and preparing her bit for the Twelfth Night Show, finds time to bubble with enthusiasm about her new role in the latest Hartley Manners piece which will be produced at the Globe Theater in a few weeks.

In the forthcoming masterpiece by her favorite dramatist, Miss Taylor will play the part of a cockney girl whose accent you could cut with a knife, but whose spirit is as dauntless and big as the bright, brave dome of heaven. Miss Fontanne will also be seen as a cockney girl. If you saw her in the London production of "My Lady's Dress," you will hail this bit of intelligence with as much delight as Miss Taylor takes in disclosing it.

If you scanned the whole theatrical world with a microscope you would fail to find a trace of any more beloved mother than that fine woman who "mothers" all actresses because her own child is also a daughter of the stage. Of course I am talking about Elsie Janis' mother, that well beloved and respected of us all—Josephine Janis. It seems a shame in this ill-thinking world where the very term "stage mother" is usually uttered in terms of derision, that the one fine and perfect little mother of all the stage should lose so much as a single shred of her charming individuality; yet all the Janis-ness that resides in Mrs. Janis's vermiform has passed away in a recent operation for appendicitis from which she is just recovering.

I shall walk very tremblingly upon the face of the earth, when next I trot up to see Josephine Janis. Just suppose that the surgeons should have removed any of the bigheartedness, and of the unfailing generosity of word and deed, and of the fine human warmth and sympathy that makes Elsie Janis' blessed mother a mother in Israel, indeed. The thing is too dreadful to think about; isn't it?

So let's all send double rings of good wishes to circle around her bed in the German Hospital, and help her to get well quick and come back to us just the same well beloved dear spirit of old.

Of all the vernal and Springlike features of the landscape these days, the happiest is that chap whom George M. Cohan is lucky enough to call his partner. Of course I mean Sam H. Harris, who modestly describes himself as the guy who wrote George M.

I had spied Mr. Harris ambling across the verdant meadow (you can call it mud-oh, if you prefer) in front of the New Amsterdam Theater. Of course I stopped him to ask after his pretty wife.

After assuring me that the very loveliest of all the lovely Merrill sisters was well and happy, Mr. Harris absently dug down into his overcoat pocket and produced a handful of small grains upon which he bent a critical gaze.

"I'm just on my way to Great Neck to look over my farm," he said with his eyes fixed upon the tiny seeds in his hands.

"Oh, and you've got your pockets full of hayseed," I cried with one of those sudden bursts of illumination upon which I still pride myself even if they usually go quite wrong.

CHRYSTAL HERNE.
Appearing in "Our Betters."

Mr. Harris looked disgusted. "No," he said coldly, "these are potato seeds Channing Pollock just gave me. All the theatrical farmers down Great Neck way are going to plant potatoes on their lawn this Spring. That's how we'll get the best of the high-cost-of-living chaps. See?"

And of course I "saw" with the enthusiasm of a person who has never before been privileged to gaze upon potato seeds, which are really most interesting little objects.

Friday afternoon of this week has been chosen by President Arden of the Twelfth Night club, and her clever associates for their annual dramatic performance. The Princess Theater has been engaged, and an unusually hilarious and Twelfth Night-ly bill has been arranged with a number of one-act features, including playlets by Elizabeth Tyree (Mrs. James Metcalfe), Edward Milton Royle (Mr. Selina Fetter) and others.

"Confessions," a tabloid by Dr. Pearce Marinoff, will introduce Laura Burt and Fania Marinoff, while Irene Franklin and Mr. Flora Zabelle (Raymond Hitchcock) will make their joint debut as producing managers, and present Mr. Franklin (Burt Green) and Mrs. Hitchcock (Flora Zabelle) as a musical team.

Mr. Laura Burt (Harry Sandford) will be stage manager general, and assisting in the trenches will be such Twelfth Night girls as Louise Drew, Leila McBirney, Josephine Drake, Mrs. Henry Miller, Mazie Blythe Craven, Margaret McKinney and a lot of what my old friend George Lederer calls interesting and important others.

White, N. Y.
VIVIAN WESSELL.
Playing in "Love o' Mike."

This Friday, by the way is rather a big day in our set, since school children and players are scheduled to pack the Winter Garden as guests of the most thrilling submarine in captivity. With a view to stimulating patriotism and preparedness, friend Shubert is bidding school children to a practical lesson in preparedness at a special Show of Wonders matinee.

Next in thrilling interest to a submarine in action, is the sight of a producing dramatist rehearsing his play for the purpose of cutting down the work of an overenthusiastic collaborator. I cannot think of any scenario lovelier than that which Benrimo handed to Harrison Rhodes as the basis of "The Willow Tree," and I suspect that had Mr. Benrimo's naked scenario been produced no pruning of "The Willow Tree" would have been required.

After Tuesday's premiere of the new piece, Mr. Cohan and Benrimo cut it so heroically as to take a whole hour of dialogue out of the performance. I caught the two at work, Benrimo lunching as he had breakfasted and would presently dine off a sandwich and a bottle of milk in the aisle of the Cohan and Harris theater.

The exquisite scenery, thank heaven, was in no need of cutting. "In The Yellow Jacket," said Benrimo, gulping down a deep draught of lacteal sustenance, "I tried what could be done without employing scenery to create atmosphere. In the new play, we have gone the limit in verisimilitude of actual Japanese environment, and the single setting in which the little play moves along is Nippon itself."

(C) Ira L. Hill
HATTIE PURKS.
"Little Widows" Company.

You mayn't (alas!) always believe all that dramatists tell you about their work, but in this case Mr. Benrimo understated his case. The little tea garden has the transporting effect of carrying you straight to the heart of Japanese legendry before the players speak a word.

London has already made bids for the new piece, and if heaven had commanded a Doris Keane part, no playwright could have dreamed out a more exquisite successor to "Romance" than Mr. Benrimo builded when he set the legend of the Willow Princess upon the stage.

Edgewater Beach Studio
MARTHA ERLICH.
Of "The Century Girl."

NEW YORK STILL RULES

Barring of Shuberts from Montreal Is Regretted by Writer in "The Star"

Writing in the *Montreal Star*, S. Morgan Powell sums up the situation in that city in these none too optimistic paragraphs:

"The passing of the Princess Theater serves to bring sharply to mind once more the unpleasant fact that Montreal is entirely in the hands of New York, so far as its theatrical entertainment is concerned. The Shubert productions are barred from this city for the balance of the present season, because there is no theater in which they can be produced.

"Mr. Solman declared several weeks ago—and the fact was duly recorded in this paper at the time—that Entertainments, Limited, would either rent or build a new house here. He has reiterated the fact this week. Two sites are under consideration now—one on St. Catherine Street and the other near it—and it would not be surprising if a deal were closed any time. The main difficulty seems to be to secure enough construction steel. The purchasers of the Princess Theater may meet the same difficulty.

"The old, old scheme to bring together the two warring elements of Klaw and Erlanger and the Shuberts is again being discussed in New York. But until somebody shows me a cast-iron agreement with the names of the principals to the contract, burying the hatchet between these two firms, I am going to take no notice of rumors.

"It is extremely unlikely that there will be any combine at present. It is more than likely that Montreal will have a new theater by next season."

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A MANAGER WITH COURAGE

FROM the report of THE MIRROR's correspondent in Jamestown, N. Y., we extract the following: Manager AL. BECKWITH, of the Lyric Theater, canceled the engagement of the BABE KELLEY Topsy Turvy Girls immediately following the matinee, Feb. 26, as they failed to come up to the standard of the house.

We never saw BABE KELLEY's Topsy Turvy Girls. The organization may be better than the circusy title. The manager of the theater who put the quietus on the company may not have been educated up to the Topsy Turvy Girls style. He may be prejudiced, or the title of the organization may have made him think that he was between an attack of hives and St. Vitus Dance. What we like about him and what we endorse is that he had the grit to "stop the show" because it did not come up to the standard of his house. We are not told that the "show" was a failure—it did not have the lift, the rise, or whatever it is that the manager had in mind about his theater. That's enough. That's where a production should be ruled off, as they say on the race track, "scratched." Hats off to the Jamestown manager.

As the critic said of a lecturer, who, after he had been hit between the eyes with a cold-storage egg, remained passive, "He had sand." Or as the late CHARLES A. DANA used to say when he was "tickled to death" about anything, "Bully." This with due respect to BABE KELLEY and his T. T. Girls. We wish there were more managers like the one in Jamestown.

NOISE IN THE PLAYHOUSE

THEATER affiant further avers that he (or she) is disturbed by too much talking by the audience, and by an epidemic of coughing while the play is on. Affiant further believes that much of his talk is by people from out of town, and that the coughs are accentuated by too much cigarette smoking (outside) which causes the throat to become irritated.

The Court's decision is, Rot.

As a general proposition the audience in a theater is free from talk during the play. It has to be in order to distinctly hear what the players are saying. THE MIRROR has called attention to this heretofore, and the complaint has been echoed by the press of this country, and it was endorsed by London critics.

If there is any conversation during the play it is more likely to be by the city clientele than by the patrons from out of town. The latter do not have the opportunity of coming to the play as often as city folks, and they are more apt to keep quiet in order that they may hear all that is said.

As for "that cough"—it is contagious. When one man or woman is so afflicted, it is taken up by others. There is no law or rule of health which can keep a cough confined. No manager has the right to apply a stethoscope to a patron who seeks to buy an admission. Nor is there any sense in attributing coughing to an excess of cigarette smoking, and if there were, what's to be done about it? A manager cannot refuse to sell a man an admission because the man is known to be a cigarette "fiend" on the outside.

Except at the time when applause is proper, there is nothing so well calculated to maintain silence as good acting—acting that has a voice.

Affiant's complaint is overruled by the Court of Common Sense.

SIMILARITIES ON THE STAGE

SOMEWHERE in GUY DE MAUPASSANT's "La Vie Errante" he says, "I left Paris and France, too, on account of the Eiffel tower." We do not recall that we ever saw a picture or a replica of the Eiffel tower on any stage or on the screen, although we have seen both in the pie and cake and condiment windows and drawings of it on merchandise wrappers. But there is an idea in the quotation from DE MAUPASSANT which we will try to work out—the frequency of stage settings in many plays, the similarity of situations, and of sentences, even. We have been prompted to make small wagers before the uplift of the first curtain that we could name the way in which the first scene would be set. We have almost been willing to lay down a weekly stipend that somewhere in the dialogue of Act 1 we could forecast sentences that would follow. We have gambled, occasionally, on the way the players would attitudinize in certain lines, and, confidentially, we have "won out."

You know, if you are any sort of a physiognomist, that there are people whom you have met whose faces foretold what they would say as soon as they unbridled their tongues. It is the same with certain as well as uncertain plays. The reason is, that so many playwrights are imitators. They lack the gift, rare it is, of originality, and the same thing is true of some stage managers when it comes to setting a scene.

We quite understand what it was that prompted DE MAUPASSANT to quit Paris. A similar feeling often creeps over a playgoer a few minutes after the first curtain is lifted. However, as an English poet hath it,

'Tis hard to venture where our betters fail,
Or lend fresh interest to a twice-told tale,
And yet, perchance, 'twere better to prefer
A hackneyed plot than choose a new and err.

HEARD ON THE RIALTO

We have a suspicion that Phil I. Buster, a gentleman with a penchant for talking ad infinitum, will be one of the chief characters of the new "Ziegfeld Follies."

Headlines that tell a story: Dramatic Critic Becomes Press Agent at the Bandbox; Garrick Now a "New" Theater; Toy Theaters Throughout Country Inspired by Demand of People for Worth-While Plays; Friars' "Frolics" Gain Space in Newspapers Formerly Occupied by Lambs' "Gambols"; Lew Shank, Former Headliner at Hammerstein's Victoria, Defeated for Mayoralty Nomination in Indianapolis; Spring One Week Away and No Revivals Announced; Four Theatrical Managers at Palm Beach.

Just as the critics begin to complain loudly about the inconsequential aspect of the present theatrical season Arthur Hopkins produces "A Successful Calamity"; Mrs. Hapgood presents "Magic"; Cohan and Harris stage "The Willow Tree"; Mrs. Hapgood announces the forthcoming presentation of a negro play with an all-negro cast and we hear of the early production of Wedekind's "Spring's Awakening."

The success of "The Willow Tree" at the Cohan and Harris Theater should inspire Edwin Wallace Dunn to a new outburst of poetry.

Poetry, by the way, is becoming a popular form of press agentry. Recently Samuel Hoffenstein, the laureate of the Woods' offices, instituted a rhyming contest as a novel means of advertising "Cheating Cheaters," and Percy Heath, of Columbus Circle and vicinity, perpetrated a biography in verse of "The Century Girl." Murdock Pemperton, who operates a Hippodrome typewriter, took occasion some months ago to write whimsical vers libre about the charm of Pavlowa.

Maude Fulton, playwright! Only a few years ago Maude Fulton won Broadway fame as the dancing partner of William Rock in "The Orchid" at the old Herald Square Theater. She could characterize a song or a dance in those days and this ability, coupled with a unique personality, made her an especial favorite with the playgoing public as well as with the newspaper men who chronicled theatrical affairs at that time. Later, entering vaudeville with Mr. Rock, she gained a popularity which was as wide as it was deserved. Then, going to the Pacific Coast, she dropped out of sight to emerge last Summer as the author of a three-act comedy, "The Brat." It was immediately accepted for production by Oliver Morosco, who recognized in it dialogue which was apt and telling and characterization which in one or two instances was extraordinarily skillful. Following a presentation in other cities, the play has reached New York with the author in the title role. Whether it will prove a hit is a question. But should you ask us privately what is most needed by the play to stamp it a really popular success we would reply "a song and dance in every act by Rock and Fulton."

What has become of the old-fashioned matinee girls who used to write notes on pink paper to "leading men"?

After commenting on an article in THE MIRROR concerning the proposed theater ticket tax, the *Christian Science Monitor* offers this pertinent observation: "Speculators also affect the public, and at a rate much higher than two cents on every $2 ticket. It is regrettable that it does not seem natural for the managers to realize the inconsistency of heroically protecting the public against a two-cent tax, while their eyes still remain closed to the tax of 50 cents and frequently higher the public is asked to pay at agencies, to speculators, and now on some first and Saturday nights."

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"THE WILLOW TREE"

A Fantasy in Three Acts by J. Harry Benrimo and Harrison Rhodes. Produced by Cohan and Harris at the Cohan and Harris Theater, March 6.

Nogo	Arvid Paulson
Kimura	Harold De Becker
Geoffrey Fuller	Harold Vosburgh
Edward Hamilton	Shelley Hull
John Charles Goto	Richard Taber
Tornotada	George W. Wilson
The Image	Fay Bainter
A Bird Seller	S. Hatakenaka
A Priest	Darrel Vinton
A Fish Seller	Richard Taber
A Street Singer	Mrs. Thomas A. Wise
Mary Temple	Fay Bainter

Heedless of those estimable critics who would substitute modern realism for romantic fancy in the stage representations of Japan, Messrs. Benrimo and Rhodes have clung to the favored tradition and presented in "The Willow Tree" a picture of the flowery kingdom in which life is not real nor earnest, but beautiful, fantastic and illusory. To us, "The Willow Tree" is one of those occasional events in the theater which, while of a theatrical craftsmanship, takes us away from the atmosphere of the playhouse. Whether the play represents the true spirit of Japan is an academic question which we will leave to the theatrical filibusters. However, it does follow the story-book idea in the sentiment, the romance, the color and the charm conveyed.

The authors have taken as the basis of their story an ancient legend, in which a Japanese hero, wearied of his native land, has established an exile in a foreign country. Of a mystical and imaginative character, he had carved an image of his ideal with whom he lived in rapturous ecstasy upon her coming to life. But heavy days having descended upon Japan, the Emperor sent for his "lost" son, who, however, was loath to return. It was not until his ideal bade him sacrifice love to duty that he put aside his happy hours and took up the voyage home.

In the modern version Messrs. Benrimo and Rhodes have made the hero an Englishman, who journeys to Japan to forget an unsuccessful love affair. He takes up a hermitage in a picturesque garden, where, dreaming of a happiness that would never be consummated, he buys an image from an old wood-carver. Pygmalion like he brings her to life and proceeds to fall passionately in love with her. To him, she is the ideal which his English sweetheart never reached. And in the charm of her environment he quite forgets the English "cliffs and hedges."

But one day there looms across their lotus-eating horizon the figure of the English girl who had formerly attracted him. She tries to win him back, but to no avail. In a finely-poetic moment he tells her that the charm and fantasy of his new life are far more fascinating to him than any of the sophistical pleasures she can offer.

Comes news of the beginning of the world conflict and his services are needed on the battle field. Realizing like the heroine in the legend, that love of country comes first, the little image has the willow tree, whose spirit she represents, cut down, thereby sacrificing her mortal existence.

There is a wealth of charm and sentiment in this new production at the Cohan and Harris. And the play is staged with a view to taking full advantage of the picturesque environment of Japan. We hear the temple bells in the distance and the chirping of love birds in the trees. While the dialogue at times descends to platitudinous depths, there is plenty of that blend of naive and cynical philosophy which we have come to associate with Japan.

The performance is in all respects admirable. Fay Bainter in the part of the little image plays with delightful feeling and simplicity, and she proves that she is one of the most versatile young actresses on our stage by doubling as the proud and self-conscious English girl. Shelley Hull contributes the necessary romantic glamour to the part of the young Englishman. George W. Wilson gives a splendid study of the old wood-carver. Richard Taber made much of the humorous role of a modern Japanese, and Arvid Paulson and Harold de Becker were in the picture as the servants of the little image.

"STRANGER THAN FICTION"

Play in Three Acts by E. H. Sothern; Presented by Lee Shubert and John Craig at the Garrick Theater, March 5.

Salaw Jasin	John Craig
Joseph Billings	Fred Eric
Colonel Pocklington	H. Cooper Cliffe
Ethelbert Briggs	Edgar Norton
The Countess of Bellport	Katharine Stewart
Alfred, Lord Brompton	Mary Young
Nannie	Stella St. Audrie
Mathilda	Georgia Bryton
Smiles	Robert Capron

Every now and again something happens to add substance to the theory that an honored name is all powerful when attached to a manuscript. Embryo playwrights who visit the Garrick Theater during the engagement of E. H. Sothern's "Stranger Than Fiction" will experience mixed feelings of confidence and discouragement—confidence in their ability to write a better play than that which inaugurates the New York career of John Craig, and discouragement in the thought that the play was deemed worth producing at all. Sothern's satire ran thin when he came to dramatizing William Archer's ponderous theories on play building.

The idea behind "Stranger Than Fiction" is quite inviting—in fact, it was handled with some success in "The Big Idea" of several seasons ago—but even at best it is likely to be beyond the vision of a public that knows of William Archer only in the vaguest way, if at all, and is far more concerned in the play itself than in the mechanics of writing one. Mr. Sothern, no doubt, enjoyed himself immensely in poking fun at the makers of profitless rules and regulations—they are a fit subject for gentle ridicule—but his play lacks the qualities needed to communicate the fun to an audience. Perhaps "Stranger Than Fiction" may be called artistically true in being an actual illustration of the vices of mechanical playwriting, which the author aims to satirize.

Salaw Jasin, a writer, is the chief character. On a foggy night in London, returning from the theater with a friend, a physician, he encounters two strangers lost in the darkness. He takes them to his lodgings and in the midst of a discussion of playwriting the four men are startled by a crash—two automobiles have collided just in front of the house. This makes possible the introduction of the other characters concerned in the play. The Countess of Bellport, her daughter—masquerading as a boy and unconscious of her sex—and an old servant are carried into the lodgings and the story proceeds according to the rules of William Archer.

It is rather deftly constructed: but an audience is apt to become confused in determining what the author intended to be taken seriously and what was conceived merely as burlesque. The satire is distinctly for the initiated in literary craftsmanship and it must be admitted that the humor is forced and seldom effective. If "Stranger Than Fiction" proves anything it is the danger of being at once technically correct and uninspired.

Passing from the play to the acting of Mr. Craig, Mary Young and members of their really able company, it is only to be regretted that for their first New York appearance they did not have more worthy material. Save for the excellent delivery of Mr. Craig, the long speeches given Salaw Jasin would be tiresome. He is a resourceful, sincere actor whose subsequent appearances may be awaited with interest. Miss Young looks engaging as a boy, who becomes a charming young woman in the last act. H. Cooper Cliffe and Fred Eric are among other distinguished members of the cast.

"THE BRAT"

Comedy in Three Acts, by Maude Fulton. Produced by Oliver Morosco, at the Harris Theater, March 5.

Timson	John Findlay
Mrs. Pell Forrester	Isabel O'Madigan
Angela Smythe	Charlotte Ives
Jane De Pew	Gertrude Maitland
Bishop Ware	Frank Kingdon
Macmillan Forrester	Lewis S. Stone
Steven Forrester	Edmond Lowe
The Brat	Maude Fulton
Margot, a maid	Gertrude Workman

As a dancer in Broadway musical productions and in vaudeville Maude Fulton exhibited a marked talent for characterization. A song or dance with her became, as we recall, something more than merely a pleasing "number"; it meant a sketch, a type portrayal which indicated the possession of a keen imagination and a fine intelligence. Such gifts naturally destined her for greater accomplishments in the theatrical world.

And the greater accomplishments have been achieved, for Maude Fulton returned to New York last week, under the encouraging direction of Mr. Morosco, as the leading player in a comedy of her own writing.

While "The Brat" cannot be reckoned seriously as a piece of dramatic literature, it, nevertheless, shows excellent promise on the part of its indomitable author, and brings to us at least the conviction that Miss Fulton is a force to be reckoned with in the American theater.

The usual deficiencies of the tyro are apparent in this little three-act study in contrasts, in the arbitrariness with which the characters are moved on and off the stage, in the frequency of forced situations and in the dominance of convenience over logic. Such faults of craftsmanship will not, however, daunt Miss Fulton in the pursuance of her new field of endeavor for her first effort displays an ability not only to sketch skilfully and sympathetically, but to write humanly and humorously.

"The Brat" might be called a sociological study, though we are inclined to think Miss Fulton would heartily disclaim any such serious characterization. She has introduced a forlorn, little ex-Hippodrome—"Hippydrome," as the Brat herself impudently announces—chorus girl into the refined and somewhat supercilious household of a popular novelist. There the Brat becomes the model for a new book, incidentally believing herself quite infatuated with her literary benefactor. A sympathetic understanding of the weaknesses of a younger son of the house soon leads her to realize that her real love is for him, and the final curtain shows her defiantly departing with the reckless but good-hearted lad to the minister and "the mountains."

The part of the Brat is admirably drawn—and refreshingly played—by Miss Fulton. Amusingly philosophic, picturesque, resourceful, and possessing a delightful blend of childish naivety and Sixth Avenue sophistication, she represented to us what every—well, most every—Hippodrome chorus girl of 22 must be like. The other characters were, for the most part, conventional, and whatever interest they possessed laid chiefly in the manner in which they created situations for the heroine.

Had the first and last acts contained the merit of the second in which a novel love interest was adroitly blended with an element of dramatic suspense provided by several interesting conflicts of emotion, Miss Fulton would undoubtedly have a genuinely popular success on her hands. But the fine hope which this act established was allowed to be dispelled in the following act by the unplausible movements of the chief characters.

John Findlay gave an amusing performance of a bibulous butler. Edmund Lowe played the young lover with an engaging sincerity, and Lewis S. Stone made the most of the unsympathetic role of the novelist.

ANOTHER TAX BILL

Brooklyn Senator Would Impose Penalty for Advance in Ticket Prices

ALBANY, N. Y. (*Special*).—Senator Daniel J. Carroll, of Brooklyn, introduced a bill in the Senate to-day proposing to place a tax on theater, and other amusement tickets, sold in excess of the prices prevailing at the box-office of the theaters. The proposed bill inserts in the Tax Law, the provision requiring that tickets to places of amusement costing $1 or more shall have printed on them the box-office price and the words "sold at box-office," or if sold at any other place "not sold at box-office." In the case of tickets not sold at the box-office, a tax of 50 per cent. on the excess at which such tickets are sold over the box-office price, is imposed. The State Comptroller is to provide adhesive stamps for this purpose. It is made a misdemeanor to sell such tickets at a place other than a box-office, unless properly stamped, or to make such sale without paying the tax in full.

GEO. W. HERRICK.

BERNHARDT ILL IN SALEM

Physician Forbade Her Leaving Her Private Car

SALEM, MASS. (*Special*). — Mme. Bernhardt arrived here March 8, in her private car, too ill to appear as scheduled. Her physician said her sickness was too serious to warrant her appearance. Three thousand seats had been sold for her two performances.

C. AND H. PLAY RESUMES

The recently interrupted tour of the Cohan and Harris production of Harry James Smith's "A Tailor Made Man" was resumed in Stamford, Conn., last week, and on March 11 the piece went into the Hollis Street Theater, Boston. It has been revised, and there have been a few changes in the cast. Grant Mitchell still acts the title-role.

PLAYERS OFF FOR SOUTH AFRICA

Dramatic Company is Secured by Harold Shaw—Wyrly Birch the Director

Harold Shaw, formerly a well-known American dramatic actor and motion picture director, is taking to South Africa, where he now heads the African Theaters Syndicate, an all-American dramatic company to play a season of forty weeks at His Majesty's Theater, Johannesburg, and afterwards on the circuit conducted by this syndicate, which virtually controls the dramatic, motion picture and vaudeville field in that country.

Mr. Shaw has just completed an elaborate film of twelve reels depicting the history of South Africa, under the title "De Voortrekkers," in which more than 8,000 persons were engaged. It is to be released in America through the offices of the corporation which are to be established, as they have been in London.

The company engaged will be directed by Wyrly Birch, who sailed Saturday in company with those engaged on the steamship City of Lahore for Cape Town. Among those engaged are Louise Harden, Jean Stewart, Ann Bradley, Florence Roberts, George Stillwell, Richard I. Scott, Roseberry McCaskell, John D. Pendleton, and Edward Donnelly. They will open with "Kick In," to be followed by "The Easiest Way," "The House of Glass," "The Heart of Wetona," "Hit the Trail Holliday," "A Full House," "The Girl of the Golden West," "Help Wanted," "Daddy Longlegs," "The Misleading Lady," "The Cinderella Man," "Nobody's Widow," "Twin Beds," "The Traveling Salesman," and "The Argyle Case."

GRACE LA RUE AT PALACE

Rock and White Continue as a Star Attraction of Varied Bill

The Palace Theater vaudeville program is headed this week by Grace La Rue, offering entirely new material. Her voice is as pleasing as ever and the new modiste's creations she wears are at least striking. By popular demand the team of William Rock and Frances White remains at the Palace for a second week. These entertainers have become so popular on Broadway that they might stay at this theater almost indefinitely. Some of the songs they sing are new.

The bill also includes a typical Gus Edwards act, with the well known diminutive favorites Georgie and Cuddles at the head of a large company. The name of the offering is "A Bandbox Revue"; and the lyrics were written by Jean Havez. Mr. Edwards composed the songs and staged the act. Elsa Ryan, another one of the Pegs that appeared in a "Peg o' My Heart" company, is the featured member of the cast presenting a playlet called "Peg for Short," written by Dion Titherage, who will be remembered as the young son in "The Harp of Life." John B. Hymer and company in "Tom Walker in Dixie," Santly and Norton, singers; the Kitamura Japs and the ninth episode of the "Patria" serial, featuring Mrs. Vernon Castle, are included in the rest of the program.

PREPARING NEW SHOW

Rehearsals were called this week for the principals of the new Winter Garden production, to follow "The Show of Wonders" at that house. The chorus is now rehearsing. Among the principals are several vaudevillians, who will have to cancel their dates unless they are given New York time during the rehearsal period. The new show is expected to open the last of April. "The Show of Wonders" will make the usual spring tour that all the Winter Garden productions have made heretofore, and it is expected that Chicago will see a Summer run.

"YELLOW JACKET" UPTOWN

Mr. and Mrs. Coburn are presenting "The Yellow Jacket" this week at the Standard Theater. The play is by George C. Hazleton and Benrimo, and comes with the identical cast, scenery, costumes and music which lent distinction to the performance throughout the greater part of this season at the Cort and Harris Theaters.

KARCZAG COMPANY SUES

Shuberts Defendants in Litigation Over "Her Soldier Boy" Music

The Karczag Publishing Company sued the Shubert Theatrical Company and Lee and Jacob Shubert in the Supreme Court on March 9 for $50,000 on the grounds that by interpolating songs in "Her Soldier Boy" without consulting the plaintiffs, the defendants had breached a contract and depreciated the interest of the publishing company in the publication rights.

Some of the interpolated songs were original, it is alleged, and some were adapted from the musical play "Gold Gab Ich Fuer Eisen." The contract provided, the plaintiffs assert, that the publishers were to receive an opportunity to supply any needed interpolations. They say that they did not get such a chance and that an arrangement of the Shuberts with G. Schirmer, Inc., music publishers, has caused further damages.

HIGHEST CABARET SALARY

What is considered to be the highest weekly salary ever paid to a single restaurant entertainer, $1,500, will be placed in Fritzi Scheff's pay envelope every week that she appears at Paul Salvin's new and magnificent eating place, situated in the triangle building bounded by Broadway, Seventh Avenue and Forty-eighth Street. Her contract calls for at least six weeks. Surrounding Miss Scheff will be a cabaret revue that will aggregate a total of $2,000 a week more in salaries.

LOOK OUT FOR HIRSCH!

Periodically, dishonest subscription agents attempt to impose on the public and publishers by representing themselves as authorized agents and collecting subscription money without authority.

It has come to THE MIRROR'S notice that a young man living in Brooklyn, named Harry A. Hirsch, is soliciting subscriptions for THE MIRROR and also attempting to get advertising, having a printed card that he has had made and uses to show his connection with this paper.

We warn all readers that this person is not authorized to represent us in any way and anyone authorized to solicit subscriptions or advertising for THE MIRROR, who is not directly connected with THE MIRROR office, always carries a letter of authorization properly signed. This is an assurance to our readers of authority to represent us.

IRVING FISHER.

Charles Dillingham dropped into the Club de Vingt one evening and was greatly impressed by a young entertainer with a voice and personality. The result was that he arranged for this man, Irving Fisher, to appear under the Ziegfeld-Dillingham banner and he is now playing the leading juvenile role in "The Century Girl."

Mr. Fisher dates the beginning of his professional career from the time, not over three years ago, that he was successful as a society entertainer. He had received extensive vocal training and his pleasing personality made it easy for him to secure engagements. He plays the piano as well as sings, writes songs, draws and paints and he has several practical mechanical inventions registered in Washington. Mr. Fisher has just signed a contract whereby he will remain under the Dillingham management for two years more.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"THE WILLOW TREE,"—WORLD: As an entertainment of the theater it stands, with the exception of "The Yellow Jacket," in strong contrast to any other play produced this season, and the fragrance of its story, coupled with the delicacy of its fancies, should make it one of the redeeming events of the year.

TIMES: Quaint, full of rare charm, and often beautiful in fancy and in spirit—these are things we can all say of a new play of universal appeal.

POST: From no point of view, except the pictorial, is it entitled to serious consideration—its whole fabric and motive being entirely theatrical—but it is, nevertheless, welcome as an experiment in a rich and comparatively fresh field of romantic and imaginative drama. That the popular elements in it and the decorative charm will make it a public success can scarcely be doubted.

HERALD: "The Willow Tree" blossomed into three acts of miracles and love and atmospheric enchantment.

"THE BRAT."—SUN: The play is devoid of any sensational feature and has no gripping situations," but it has the desirable quality of interest that is maintained to the end, and it has some bright and catchy lines.

WORLD: Miss Fulton herself is the most amusing thing in her little play. As actress-playwright, she has made the most of the opportunity to be mistress of the important situations, and to appropriate the best parts of the dialogue, which has much freshness and fun.

TRIBUNE: Most of "The Brat" is all wrong, but a little of it is so persuasively true that the play must be set down as a distinct credit to the author.

TIMES: A good deal of what this little Delancey Street Peg has to say is entertaining, but the entire piece is stagey to the last degree.

"STRANGER THAN FICTION."—TIMES: It has expert construction, characterization, and humor, but is without illusion. . . . The acting was uneven, but on the whole satisfactory.

SUN: "Stranger Than Fiction" is of the stage stagey, but Mr. Sothern has handled his props and puppets so cleverly as to justify himself and his choice of material completely. It is the Shavian school in that it is tremendously talky at times, but the dialogue is always its own justification.

WORLD: The piece is never more than droll fooling, but it is very clever fooling.

TRIBUNE: Parts of it were too naïve to be accepted seriously, and yet not clever enough to be regarded as satire. And parts of it also were not much of anything but dull.

HERALD: Mr. Sothern's satire—for so it turned out to be—proved a baffling and curiously artificial bit of technique.

PRESSING NEED FOR MORE MONEY

Increasing Expense Makes Fair for Benefit of Actors a Necessity —$70,000 Disbursed in Year

Thirty-six years ago the great men of the theatrical profession, such as Edwin Booth, Joseph Jefferson, Lester Wallack, A. M. Palmer, Louis Aldrich, Edward Harrigan, Harry C. Miner, as well as the present chief officer of the Actors' Fund, met on the stage of Wallack's Theater and organized what they called the Actors' Fund of America.

The object of this organization was to take care of and assist and support the sick and disabled members of the theatrical profession. This worthy charity was proposed to cover all the needs and demands imposed upon it, as expenses were then from twelve to fifteen thousand dollars a year. But the profession has grown to such proportions, and demands upon the slender resources have become so great and constant that the Fund now disburses over seventy-thousand dollars a year in relief.

The Fund is now being maintained with great difficulty. It has no financial stability, and no endowment; and the work so splendidly executed, and begun thirty-six years ago, has become a heritage to the representatives of the theatrical profession. Hence strong efforts are now being made to maintain its splendid activities. It has been hoped to secure enough money in the way of donations and subscriptions to establish a million dollar endowment, so that the interest from this could be utilized; but, pending that consummation, benefits and fairs are held from time to time, the proceeds of which added to donations and membership fees have enabled the Fund to continue its splendid relief work.

The next fair will take place at the Grand Central Palace, May 12 to 21, and it is hoped to arouse the sympathy and interest of people in all parts of America.

NEW INCORPORATIONS

A. H. Woods Launches Million-Dollar Concern—Other Companies Chartered

ALBANY, N. Y. (*Special*).—The A. H. Woods Picture Corporation, of New York City, having a capital stock of $1,000,000, filed a certificate of incorporation with the Secretary of State the past week. The concern will engage in a general motion picture and theatrical business. The incorporators are: A. H. Woods, Martin Herman, and R. I. Kohn of 236 West Forty-second Street, New York city.

Other amusement enterprises granted charters by the State are as follows:

Master Drama Features, Inc., New York city. Motion pictures, vaudeville and theater proprietors. Capital, $11,000. Directors, Harris Block, William I. Freidman, and L. M. Freidman, 233 Broadway, New York city.

Ukrainian National Theater, New York city. General theatricals. Capital, $25,000. Directors: Julian Lutziw, Myron Korykora, and Peter Stetzenko, 212 Second Avenue, New York city.

The Constantino Farraro Grand Opera Company, New York city. To manage and represent concert artists for tours and musical productions. Capital, $5,000. Directors: Helen K. Ferraro, Carman Ferraro, and Nellie Harrold, 1431 Broadway, New York city.

Factory Products Export Corporation, New York city. To deal in moving picture plays, films and apparatus. Capital, $250,000. Directors: J. T. Morrow, W. W. Vick, and L. E. Stoddard, 61 Broadway, New York city.

North American Motion Pictures, Limited, New York city. To engage in the motion picture business in all its branches. Capital, $150,000. Directors: John N. Blair, A. B. King, Orange, N. J., F. H. Twyeffort, 26 Butler Place, Brooklyn, N. Y.

Kleinman Amusement Company, New York city. To operate theaters, moving picture houses, and amusement parks. Capital, $5,000. Directors: Samuel Levy, Asher Kleinman, and Irwin Strasburger, 3569 Broadway, New York city.

Comstock-Elliott Company, New York city. Theatrical managers and proprietors. Capital, $20,000. Directors: Helen White, Meyer Klein, and H. E. Diamond, 817 West End Avenue, New York city.

Gordon-Peshkin Amusement Corporation, New York city. To maintain motion picture and other theaters. Capital, $3,000. Directors: Herman Gordon, Bessie Gordon, and Abraham K. Peshkin, 3 Rutgers Place, New York city.

South American Cinema Theaters, Limited, New York city. To produce motion picture films and conduct theaters. Capital, $25,000. Directors: Roy Chandler, H. W. Dunning, and C. E. Carlton, 1475 Broadway, New York city.

"Lubowska," Inc., New York city. General theatrical business. Capital, $10,000. Directors: C. E. Carlton, H. W. Dunning, and Roy Chandler, 1475 Broadway, New York city.

PRIZE PLAY CONTEST FOR YALE

John Craig to Establish System Similar to That in Vogue at Harvard—Annual Award of $500

John Craig, the actor-manager, who, with his wife, Mary Young, recently began a season at the Garrick Theater in E. H. Sothern's "Stranger than Fiction," is planning to establish shortly a prize play contest at Yale University. The contest will be conducted upon an arrangement similar to that which governs the Harvard prize play contest, which Mr. Craig instituted several years ago in conjunction with his operation of the Castle Square Theater in Boston, and an annual prize of $500 will be awarded to the student, who, in the opinion of a number of judges, to be selected from the English department, writes the best play. In addition, Mr. Craig promises to give the prize-winning play a production in whatever theater he may be appearing at the time.

The Harvard prize play contest, which is an annual feature of Prof. George P. Baker's course in playwriting, known as "English 47," was established by Mr. Craig with the view of not only inspiring the writing of dramas but encouraging a greater appreciation of the theater and its ideals. The first play to win the prize was "The End of the Bridge," a drama by Florence Lincoln, a Radcliffe student. It was produced at the Castle Square Theater in 1911, and ran for nine weeks. The next year, "The Product of the Mill," by Elizabeth McFadden, also a Radcliffe student, was selected, and this play was presented for a five weeks' season at the Castle Square. The first male student of the university to win the Craig prize was Fred Ballard with his farcical comedy, "Believe Me, Xantippe." This play ran for eleven weeks at Mr. Craig's playhouse, and, later, under the direction of William A. Brady, was presented at the Thirty-ninth Street Theater, New York, with John Barrymore and Mary Young in the leading roles.

The most successful play to come out of Harvard was "Common Clay." This drama by Cleves Kinkead proved such a hit at the Castle Square where it ran for seventeen weeks that A. H. Woods bought the producing rights and presented it with great success for a year at the Republic Theater. The play is now on tour with John Mason in the featured role.

PLAYERS TO CHANGE BILL

Instead of following their usual custom of presenting four one-act plays on a bill, the Washington Square Players announce that on their new bill which will be seen for the first time at the Comedy Theater, on Monday evening, March 19, they will give three plays. One of these, "Plots and Playwrights," in in two acts. It is a satire by Edward Massey. A Moliere comedy, "Seganarelle," is to be given. The translation is the work of Philip Moeller, of the Players. Hermann Bahr, whose plays "The Master," and "The Concert," are well known to New Yorkers, has a play on the bill called "The Poor Fool." The translation from the German is by Mrs. Frank E. Washburn-Freund.

REVISING "THE LIONESS"

The preliminary season of "The Lioness," Rupert Hughes's play in which Margaret Anglin is appearing under the direction of George C. Tyler came to an end March 10 at the Blackstone Theater, Chicago. During the Spring Mr. Hughes will make some revisions in the manuscript, which the trial performance disclosed as necessary, and the play will be presented in New York in the Fall.

"HIP" SHOW ENDS TOUR

"Hip, Hip, Hooray," the spectacle that was resident at the Hippodrome last season, ended its tour March 10 having visited Philadelphia, Boston, Cincinnati, St. Louis, Kansas City, St. Paul, Chicago and Cleveland. Instead of returning to Europe, Charlotte, the wonderful skater, will again become one of the features in "The Big Show," now at the Hippodrome, in which she appeared for a few weeks early in the season. She will take her place in "The Merry Doll," the Hippodrome's skating feature.

AT BRONX OPERA HOUSE

Franz Lehar's latest composition, "Alone at Last," was the Bronx Opera House attraction week of March 5, and played to capacity business. The dainty and charming musical offering was ably presented by a cast including Harry Conor, Forrest Huff, Fritzi von Busing, Harry F. Hanlin, Mabel Wecks, Robinson Newbold, John E. Wheeler and Elizabeth Goodall.

Jack Rosenthal's song hit "We're Glad We've Got You Mr. Wilson," was sung in the finale of the third act. Master Jack is the fourteen-year-old son of popular Manager J. J. Rosenthal of the Bronx Opera House and Kathryn Osterman, the well-known dramatic star—truly a talented son of clever parents.

IDA C. MALCOMSON.

PREMIERE POSTPONED

The premiere performance of "The Man Who Lost," with Brandon Tynan, the new Liebler production, written by Adeline Leitzbach and Theodore A. Liebler, Jr., and produced by Ira Hards, which was to open in Pittsburgh March 12, has been postponed a week. The postponement was made at the request of the house management.

The addition to the cast of Edith Lyle, who played the lead in "Mile-a-Minute Kendall" earlier in the season, and of William J. Kelly, who played the lead in "The Melody of Youth," has been announced.

DIXEY NOT TO BLAME

A reference in THE MIRROR of March 3 to Henry Dixey and the closing of "Mr. Lazarus" was based on a misunderstanding of the facts of the case. Mr. Dixey was not responsible for the closing of the play, nor for the actors being left without employment.

Florence Henderskat.

SCENE FROM "YOU CAN'T GET AWAY FROM IT."

Frederick Bruegger's playlet, "You Can't Get Away From It" scored a marked success on the program of the Players' Work Shop, the experimental theater, which has caused so much comment in Chicago. Mr. Bruegger's satirical allegory, "Rumor," is a feature of the March bill. "Voltaire," a three-act drama by the same author, was the first choice for a series of four Lenten readings given in Chicago by Maude A. Miner. Giacosa's "The Stronger" will be given as the second reading; "The Twelve Pound Look," by Barrie, and "Lonesome-like," by Bridgehouse, the third; and "The Melting Pot," by Zangwill, the fourth. The same program will be given in Pittsburgh at The William Penn Hotel in April, the opening bill again being Mr. Bruegger's "Voltaire."

White, N. Y.

GEORGE ARLISS AND MRS. ARLISS.
In "The Professor's Love Story," at the Knickerbocker.

AROUND TIMES SQUARE

BY WILL T. GENTZ.

Billy Ziegfeld, president of the newly organized Ziegfeld Cinema Corporation, with offices at 9 East Fortieth Street, writes me from Chicago that he has just opened offices for that district in the National Life Building, at 29 South La Salle Street. Billy is a brother of Flo, and represents to the highbrows of Chicago what Flo means to the—well, low bodices of the nation at large. For years he was general manager of the Chicago Musical College, on whose faculty have been some of the great luminaries of the musical world who teach, like Consolo and Sarasate. He produced several dramas of note at his theater there, as well as a musical show or two. A report has it that he will produce a sort of "Follies in Films" series of beauty pictures, with the connivance, but not actual concurrence, of his brother.

* * *

Emmett McConnell, king of amusement park concessionaires, arrived in New York this week from his home in San Francisco. The war has played havoc with Mr. McConnell's extensive European interests, and he is marking time until the end, now foreshadowed, shall come. It is his intention to take the first steamer over after peace finally has been declared. Mr. McConnell is the builder and owner of feature attractions, such as panoramic and mechanical spectacles, giant coasters, chutes and the like, at the big amusement gardens of Paris, Berlin, Petrograd, London, Munich, Bordeaux, at five inland cities in England and two other and smaller cities in France. He is one of the pioneers in the establishment of the American amusement park idea in Europe—an enterprise which won over much red tape, at which the staid foreigners at first gasped, and then took to with all the avidity of speed-mad America. "Creation," installed at most of the big American summer parks, and recently seen at the Palace here, on a reduced scale, is one of Mr. McConnell's most notable undertakings.

* * *

We can't put in any more succinctly than Mr. Spaeth, the music critic of the *Mail:* "There is only one Isadora Duncan . . . No other dancer could have done what she did last evening, fill the Metropolitan Opera House to its capacity, give an entire performance with no assistance except that of an orchestra, with no scenery and no elaborate costumes, and hold the rapt attention of the audience—for two hours—up to a climax of cheers and enthusiasm at the close." All this Miss Duncan did at her first appearance here since she quit the country two years ago, declaring that art is unappreciated in America. Miss Duncan, who is hard to budge from a position once assumed, grudgingly admitted in a curtain speech that "the United States is beginning to be an interesting place to live in," and added that she intended to remain here and transfer her Paris school of aesthetic arts for the young, now closed by the war, to New York when hostilities come to an end.

* * *

The original company of "Katinka," now playing an indefinite engagement in Philadelphia, after protracted engagements in the various larger cities between here and the Mississippi valley, will be the first important production of the season to come into New York to disband, it appears. "Katinka" will likely make a valedictory appearance in New York at the Standard. Arthur Hammerstein has had a big winner in this pretty production, in which he featured the most recent arival in stardom, T. Roy Barnes. It is said of Barnes that before he left New York for the season's junket, he called up a friend to say goodbye and found him out. He gave his name and message to the party who answered the phone, to convey to the friend, but could not make him understand the initial, which the party insisted on pronouncing "lee" and coupling with "Roy," making the name "Leroy." "'T' for 'tea,' d'ye get me," Barnes finally explained. "That's my first name." Whereupon he got the hotel bar on the wire and ordered up his usual afternoon libation—and it's color was pink.

* * *

Victor Hyde is going to present the Bercsenyi, well-known Hungarian musicians, in vaudeville. Irene Bercsenyi, who is of gypsy stock, is noted as a player of the cymbalon, a sort of primitive piano, played with drum sticks, which is to Hungary what the ukelele is to Hawaii, or the spinette was to France and Germany. Her husband is a violinist. They were featured with Harry Lauder on the Scotch comedian's last tour of the United States.

* * *

Dick Ferris, perennially breezy and debonair, and his gifted wife, Florence Stone, are sojourning in New York this winter. Dick, refusing to let Father Time cast him at some future time in that theatrical tragedy called "The Afterglow," has flung an "M" at "Art," and it is now the mart that claims his attention. Dick is interested in a manufacturing enterprise, aside from promoting another commercial venture or two. "I'm not going to putty up my features in some dressing room to hide creases of age when they appear," is Dick's philosophy. "Give me the creases with the comforts of old age; it's a precarious youth that depends on putty and pigments—and a producer's luck." Los Angeles and Minneapolis, principally, of middle and far Western cities, looked to Actor-Producer Ferris and his leading woman—in two senses of the word—for their histrionic thrills. Characters that belong to the category of Camille and Sapho and Du-Barry became especially vital as portrayed by Miss Stone, and Dick used to love to strut about in hauberk or armor and shout, "Once for all, I'm all for one"—when the other two fellows (Athos and Aremis) were not within earshot.

* * *

Marquis C. de Vidal Hundt promises New York something new in the shape of an artistic fad. The Marquis will introduce to the New York public, on Tuesday evening, April 3, at the Metropolitan Opera House, Valentine de Saint Point, the French poetess and dancer, who will interpret her own poems in a novel manner. She will emphasize or elaborate the subtleties of poesy by a combination of stagecraft, lighting, costuming and dancing, a manner of presentation of her literary work that has proven very effective in Paris and which she calls Metachorie. Our friend, the Marquis, with whom we broke bread and clinked glasses fully ten years ago, when Mr. Hearst made it possible for us to indulge in said ruthless assault on bread and symphonic toying with the crystal goblets, says that Metachorie is Greek for "beyond the choir," or, as it might be translated, "super-rythm." But it will still remain Greek to us until Mlle. de Saint Point interprets it—and than it might be Egyptian or what-not, according to what suppiants the winding sheet associated with ancient Hellas.

George Bliss MacCall will produce Rabindranath Tagore's "The Post Office," in his private theater, Northampton, Mass. Francis Powell will stage the piece.

PASSING OF A PROMINENT ACTOR

Viola Allen Gives The Mirror an Account of the Career of Her Father, C. Leslie Allen

THE MIRROR recently recorded the sudden death of C. Leslie Allen, father of Viola Allen and himself one of the foremost American actors. A genuine gentleman of the old school, he adorned the American stage through three generations, yet always kept abreast of the progress in acting and its allied arts. Although over eighty-six, he retained to a remarkable degree not only his mental vigor but his physical strength and activity.

Mr. Allen's career covered the most important period of the development of the American drama, and constitutes such a lesson and inspiration to players of the present generation that it merits more than a brief obituary notice. The following authentic account of his life was written for THE MIRROR by his daughter.

Charles Leslie Allen was born in Boston, June 12, 1835. His father, Samuel Allen, was in the U. S. Government service, and one time collector of the port of Boston. His mother was of old New England stock, descended from General William Burbeck and Colonel Henry Burbeck, of Revolutionary fame.

Mr. Allen gained his first liking for the stage when as a Boston school boy he joined the Aurora Dramatic Club, and played leading parts at the Howard Athanaeum and the old Boston Theater on Federal Street, speaking the last words ever uttered on the stage of the latter house as Sam Hobbs in "Nabob for an Hour."

In 1853 Mr. Allen became a professional actor as a member of the stock company at Troy, N. Y., making his first appearance in "Simpson & Co." From Troy he went to the Green Street Theater in Albany, N. Y., and in 1855 made his first professional appearance in his native city of Boston in W. M. Fanning's company, playing Sir William Maltravers in "Ernest Maltravers."

Successive engagements carried him to New York, St. Louis, Cincinnati, Memphis, New Orleans, Nashville, Louisville and Washington, D. C., playing a great variety of parts with the greatest actors of our stage, such as Edwin Forrest, Charlotte Cushman, Macready, Janauschek, Joseph Jefferson, Maggie Mitchell, Lotta, Lola Montez and many others. In 1869 Mr. Allen returned to Boston as one of the leading members of the famous Boston Theater Company, and made himself a very strong favorite by his varied and always meritorious character impersonations. His repertory of Shakespearean parts comprised Sir Toby Belch, Polonius, Friar Laurence, Malvolio, Brabantio, Old Adam, Pisanio, Dogberry, Belarius and others, while his thorough understanding of the Bard's plays was remarkable. In the old comedies he excelled in such roles as Sir Peter Teazle, Sir Anthony Absolute, and Max Harkaway. Other famous characters he played while in Boston were Tulkinghorn in "Bleak House," Philip Michael Jarvie in "Rob Roy," Popoff in "The Exiles," Myles McKenna in "Broadacre," Melter Moss in "The Ticket-of-Leave Man," Dunstan Kirke in "Hazel Kirke," the Judge in Kit, the Arkansaw Traveller," with Frank Chanfrau—which part he played at Wallack's Theater, New York, in 1850.

From there he went to the Madison Square Theater, where he created the role of Old Rogers in Mrs. Frances Hodgson Burnett's "Esmeralda," and remained under the Madison Square management for several seasons. He also created the part of Mr. Havisham, the lawyer, in "Little Lord Fauntleroy"; General Buckthorn in Bronson Howard's "Shenandoah"; and was the original Josiah Blake in "Shore Acres," with James A. Hearne. Mr. Allen appeared with Madame Modjeska for two seasons in Shakespearean repertory, and the following year supported Julia Marlowe in the same plays. He then joined John Drew, with whom he remained four seasons, and

Elliot Goldensky, Phila.

C. LESLIE ALLEN.

after that played two years with Henry Miller.

On September 4, 1899 he made his first appearance in support of his daughter, Viola Allen, as Archdeacon Wealthy in "The Christian," and for ten years played important parts in her subsequent productions of "In the Palace of the King," "The Eternal City," "The Hunchback," "Twelfth Night," "The Winter's Tale," "The Toast of the Town," "Cymbeline," "As You Like It," and "The School for Scandal." Mr. Allen's last engagement was with Charles Frohman, for whom he cherished a lifelong friendship, and his final appearance on the stage at the age of eighty was in "The Flag Lieutenant." Mr. Allen then retired to his beautiful country home near Barnardsville, N. J., his library of nearly 4,000 volumes, and his pursuits as an artist in water colors and a composer of scholarly verse. His last poem, "A Prayer for Peace," was uncompleted when death brought the answer. *Requiescat in pace!*

FROM HERE AND THERE

E. H. Sothern will shortly begin the preparation of a series of critical articles on "The Stage as I Know It," which are to be published in a leading magazine. With his work as a critic completed Mr. Sothern will have encompassed every branch of theatrical activity.

Butler Davenport, author, playwright and owner of the Bramhall Playhouse, Twenty-seventh Street and Lexington Avenue, recently visited the New York University, where he addressed the class in dramatic criticism on the "Critic's Influence in Determining the Future of the Drama." Mr. Davenport drew the line between personal and constructive criticism.

Lucien L. Bonheur, director of the French Theater, is still at Mount Sinai Hospital, recovering slowly from a serious operation. He hopes to be able to leave the hospital within a month.

"A Battle of Wits," a sketch based on a short story by Richard Washburn Child, was presented at the Fifth Avenue Theater, March 11, with Mary Gibbs Spooner in the cast.

William Collier is in the seventh month of his remarkable run in "Nothing but the Truth" at the Longacre Theater, and in spite of all reports to the contrary, will remain there indefinitely in the farce by James Montgomery.

Florenz Ziegfeld, Jr., has returned from Palm Beach with a detailed scenario for a set in his next Follies production. He plans to give a correct picture of life in the fashionable colony at the famous resort.

For its seventh matinee of the season, the American Academy of Dramatic Arts will give at the Lyceum Theater, March 16, "The Twig of Thorn," a fairy play in two acts, by Marie Josephine Warren, and two one-act plays by Mary R. Watts, "Civilization" and "The Wearin' o' the Green."

Adolf Philip, author, composer and actor-manager of "Alma," "Adele," "The Midnight Girl" and "The Girl Who Smiles" is giving a revival of his first American success, "The Corner Grocer," at the Yorkville Theater.

Mrs. Walter E. Glover, of Louisville, Ky., announced on March 9 the engagement of her daughter, Antoinette Glover, to Pedro de Cordoba, one of the best known leading men of the New York stage.

The association of Joseph Urban with Richard Ordynski in the conduct of the Bandbox Theater will not mean an interruption of Mr. Urban's duties as art director of the Century Theater, nor will it be the cause of lessening his activities in connection with other enterprises in which F. Ziegfeld, Jr., is interested.

PLAYERS ENGAGED

Thomas A. Magrane is now playing the chief of police in "Hit the Trail Holliday."

Brigham Royce has assumed the leading role in support of Julia Arthur in "Romola." After a "lay off" the play will open at the Blackstone Theater, Chicago, April 26.

Frank Keenan has engaged Alice Fleming for an important part in "The Pawn," which he is rehearsing.

Edith Randolph has been engaged for leading parts in a new company to be headed by Clifford Devereaux.

Minna Gale Haynes has been engaged by Cohan & Harris for an important role in "A Tailor Made Man," which is destined for early production in Boston.

Annie Hughes is playing in the Morosco production of Galsworthy's, "The Fugitive."

Nat M. Wills is now appearing in "Dance and Grow Thin," at the Cocoanut Grove, atop the Century.

Leo Donnelly has been added to the cast of "The Small Town Girl."

Geoffrey C. Stein, Charles A. Stevenson, Fuller Mellish, Edward Emery, Theodore von Eltz, Karl Dietz, Panis Mariposf, Oliver Olivet, Maude Milton, Emily McLean, Vera Winter, Arthur Davenport, Alfred Dayton, Homer Hunt, and Deene Cole comprise the cast that is to present the special matinee performance of Wedekind's "Awakening of Spring," at the Thirty-ninth Street Theater on March 30, under the direction of Mr. Stein.

CHANGES AT THEATERS

"The Fugitive" to Replace "Old Lady 31" at Thirty-Ninth Street Theater

On Monday, Mar. 19, the theaters of New York will undergo changes preparatory to the Easter season. That evening Galworthy's "The Fugitive" will come to the stage of the Thirty-ninth Street, replacing "Old Lady 31," which has enjoyed a long run; "Eileen," the Herbert-Blossom operetta, will open at the Shubert, taking the place of "Love o' Mike," which will be transferred to the Maxine Elliott Theater, replacing "Magic" and "The Little Man," which will be temporarily closed unless another house can be secured for them; the Coburn's production of Moller's "The Imaginary Invalid" will take the place of "Have a Heart" at the Liberty and a new group of playlets will be presented by the Washington Square Players at the Comedy.

The following week Henry Miller's revival of "The Great Divide" will make way for the Frohman production, "The Case of Lady Camber." Eugene Walter's drama, "The Knife is Hovering Over New York," ready to occupy the first vacant theater. "Our Betters" opened at the Hudson Theater March 12.

VACHELL'S PLAY SHOWN

"The Case of Lady Camber" is Well Presented by Frohman Company

WASHINGTON, D. C. (*Special*).—The current week's offering at the National Theater is the Charles Frohman production of a play that has been very successful in London, but now produced on this side of the water for the first time, the Horace Annesley Vachell's play, "The Case of Lady Camber," which is being received with great favor. The play is in four acts. Harley Napier is the central figure, who has devoted his time to scientific research. At the solicitation of a brother physician, he undertakes the case of Lady Camber, who is suffering from some baffling malady. Lady Camber dies and the nurse, who has been attending her, is suspected of having poisoned her.

How Napier proves the innocence of the nurse, whom he loves, provides the big scene of the play. The Charles Frohman Company has organized an extraordinary cast. Lyn Harding plays in manly fashion and with feeling in the leading role of the surgeon. Mary Boland is the Lady Camber and Sydney Sheels the suspected nurse, while others in the cast include H. E. Herbert, W. L. Abingdon, Kate Sergeantson, Louise Emery, Shirley Aubert, and Henry Dornton.

JOHN T. WARDE.

DIED

DAVID LINDSAY MORISON, generally known as Lindsay Morison, an English actor who had been living in this country for thirty-five years, coming here when he was seventeen years of age, died of heart trouble at the New Rochelle Hospital, New Rochelle, N. Y., on Feb. 22 after an illness of about two months. He was a director-actor at the Thanhauser studio in New Rochelle and previous to joining that firm was well known as a stock producer. He is survived by his wife, who is known on the stage as Rose Cumming.

TONY DENIER, the famous clown, who won his prominence as "Humpty Dumpty," a part he played for forty years, died March 10 as the result of a fall. He was seventy-eight years old and had been an inmate of the Kingston, N. Y., almshouse since last June.

ACTORS' EQUITY ASS'N

How Players May Assist in Fair for Benefit of Fund

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, March 5, the following members were present: Bruce McRae, presiding; Messrs. Coburn, Cope, De Angelis, Kyle, Mills, Stevenson, and Wise.

New members elected: William Wallace Black, Ethel Clifton, James A. Higgins, J. Ward Kett, Pauline MacLean, Barry Macolum, Jason Robards, Bowd M. Turner, Elsie Walton.

An actress of wide renown who, like many others distinguished for unusual achievements on the stage, may be tenacious at times in asserting her preferences, exclaimed to our representatives at the Panama-Pacific Exposition: "The motto of our Association is beautiful, more than that it is noble, but gracious me, it is so hard to live up to Equity!"

The following excerpt from a letter sent to members who are in arrears with their Association dues, may be given a general application: "The Association is making substantial progress. If you are skeptical or dissatisfied, let us know, that we may convince you or placate your feelings."

There is to be another bazaar next May in behalf of the Actors' Fund of America. It will be the fourth fair of the kind since the Fund was organized. The president of the Fund, Daniel Frohman, has told us that he would no more expect the A. E. A. to conduct a booth in the bazaar than he would the Managers' Protective Association. "You'll do your full duty," he declared, "if you reach the actors and actresses through your printed matter and stimulate them to individual responses in the event of their services being solicited." All members will please consider themselves so stimulated.

It is interesting to note that an actress who refused to accept what we decided would have been a fair settlement of her claim some weeks ago, and who enlisted the special aid of an outside lawyer, has accepted by his advice, as well as that of our own attorneys, the same amount previously offered. The extra time our legal force has been compelled to give to this case would be worth far more than the sum involved were it to be charged for on the basis observed in the private practice of law. It is here mentioned, more in sorrow than in anger, that all the while the beneficiary has been going about denouncing the A. E. A. and its legal department.

Actors who have been exasperated many a time and oft when running afoul of the present day managers' idea of types, are particularly gratified by the complete and instantaneous success of a comedy that was written two hundred and forty years ago, and is given in New York now by a company of actors appearing in a totally different play at the same theater while rehearsing it.

Drama of universal appeal can be expressed through an infinite variety of personalities provided these personalities belong to actors with an intelligent knowledge of and training in their trade. Most of the evils we contend against may be traced one way or another to bad play-writing.

BY ORDER OF THE COUNCIL.

It is learned that "Fair and Warmer," recently produced in Sydney, Australia, has registered a pronounced hit.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 17TH

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	123
Belasco	The Little Lady in Blue	Dec. 21	104
Booth	A Successful Calamity	Feb. 5	50
Bramhall	Keeping Up Appearances	Nov. 8	126
Casino	You're in Love	Feb. 6	49
Century	The Century Girl	Nov. 6	158
Cohan	Come Out of the Kitchen	Oct. 23	175
Cohan and Harris	The Willow Tree	Mar. 6	15
Comedy	Washington Square Players	Aug. 30	234
Cort	Upstairs and Down	Sept. 23	207
Criterion	Johnny Get Your Gun	Feb. 12	41
Elting	Cheating Cheaters	Aug. 8	260
Empire	A Kiss for Cinderella	Dec. 25	99
48th Street	The 13th Chair	Nov. 20	141
44th Street	Joan the Woman (film)	Dec. 25	165
Fulton	Pals First	Feb. 26	24
Gaiety	Turn to the Right	Aug. 17	251
Garrick	Stranger Than Fiction	Mar. 5	16
Globe	The Harp of Life	Nov. 27	132
Harris	The Brat	Mar. 5	16
Hippodrome	The Big Show	Aug. 21	341
Hudson	Our Betters	Mar. 12	8
Knickerbocker	The Professor's Love Story (rev.)	Feb. 26	24
Liberty	Have a Heart	Jan. 11	73
Longacre	Nothing But the Truth	Sept. 14	218
Lyceum	The Great Divide	Feb. 7	48
Lyric	The Honor System (film)	Feb. 12	66
Manhattan	The Wanderer	Feb. 1	54
Maxine Elliott	Magic and The Little Man	Feb. 12	41
Morosco	Canary Cottage	Feb. 5	51
New Amsterdam	Miss Springtime	Sept. 25	203
Playhouse	The Man Who Came Back	Sept. 2	235
Princess	Oh, Boy	Feb. 19	32
Republic	Lilac Time	Feb. 6	49
Shubert	Love of Mike	Jan. 15	74
39th Street	Old Lady 31	Oct. 30	166
Winter Garden	Show of Wonders	Oct. 26	189

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

READER, Boston.—Write Corinne Cantwell in care of the Mirror. She receives her mail at our office.

G. V. M., Boston.—Watch the stock page for information. Just at present we cannot locate the players.

D. H. C., Los Angeles.—We have the address of James K. Hackett on file. Mail sent to him in our care will be forwarded.

W. T., New York.—Ogden Crane will soon appear in vaudeville in a one-act farce entitled, "Marry the Lady."

ELSIE L., Boston.—Agnes Elliott Scott is playing with an art company in St. Louis, Mo.

"BOSTON SUBSCRIBER."—It is unlikely that "Sybil" will play a return engagemen in Boston. (2) Julia Sanderson will not return to the cast of "Sybil." On page fourteen in the Chicago letter of the Mirror, dated March 10, you will find an item of interest.

R. G. ALLISON.—Malcolm Morley is at present appearing with George Arliss in "The Professor's Love Story." Previous to that he played with Grace George in "Captain Brassbound's Conversion." He is also the author of a volume of one-act plays, "Told by the Gate," "The Masterpiece," "Recollections," "Beauty Versus the Beast," and "A Motor Mishap."

CHICAGO SUBSCRIBER.—In "Henry of Navarre," produced in New York Nov. 28, 1910, were: Malcolm Cherry, Fred Terry, Philip Merivale, H. H. Wright, Walter Edwin, Horace Hodges, J. Carter-Edwards, George Dudley, W. B. Parker, J. L. Dale, Maurice Elvey, Leslie Gordon, Guy Cunningham, E. Eastern Pickering, Phyllis Manners, Eileen Beatrice, Gladys Gardner, Doris Marshall, Dora Jesslyn, Beatrice Manning, and Julia Neilson.

L. W. H., Hartford, Conn.—William Faversham appeared in "The Fawn," in New York from Jan. 16, 1911, to Feb. 25, 1911, and played in it on tour for the remainder of the season. He opened in "Julius Caesar" on Nov. 4, 1912, at the Lyric Theater, New York. (2) Howard Estabrook was born in Detroit, Mich., made his stage debut with William Collier in "The Dictator," subsequently appeared in "On the Quiet," "Brown of Harvard," "The Straight Road," "The Boys of Company B," "The Boss," "Mrs. Avery" (of which he is co-author), "Little Women," "Search Me," "Miss Information," and in vaudeville and motion pictures. (3) R. P. Moody, the photographer, has offices at 241 West Forty-second Street, New York.

YVONNE TINGOT, Newark, N. J.—The following were in the cast of "The Little Cafe:" Hazel Dawn, Joseph Monehan, Marjorie Gateson, Harold Vizard, H. P. Woodley, Alma Francis, John E. Young, Grace Leigh, Eleanor St. Clair, Ethel Davies, Trixie Whitford, Lillian Rice, Alys Belga, Lorayne Leslie, Charlotte Carter, Tom Graves, Maurice Cass, Harry Depp, Albert Stuart, John H. Roberts, William Doyle, Marie Empress, Eddie Norris, Fred Graham, John Deverall and F. Stanton Heck. (2) In "The Marriage Market" were: Max Hansler, Frida Brandt, Hedwig von Osterman, Kathe Brandt, Grete Kupfer, Herminie Warner, Otto Otthert, Matthias Claudius, Adolf Zimmerman, Vladimer Schamberg, Jacques Horwitz, Gustav von Seyfferitz, and Gussie Frankel.

ACTORS' CHURCH ALLIANCE

The March service of the New York Chapter of the Alliance will be held Sunday afternoon, March 18, at 4 o'clock at St. Andrew's Episcopal Church, Fifth Avenue and 127th Street. The Scripture lessons will be read by George Arliss and Frederick Warde and the sermon will be preached by the Rev. John S. Haight, formerly of the dramatic profession and now curate of St. Andrew's Church.

The Rev. Walter E. Bentley held a Mission for eight days at the Church of the Advent, Pawtucket, R. I., last week and while there did effective work among the Providence members of the Alliance.

The Philadelphia Chapter held a meeting last Thursday afternoon at Holy Trinity Parish House and addresses were made by the local president, Rev. Dr. Floyd Tomkins, Newton M. Potts, secretary, and Rev. Walter E. Bentley. Plans were made for active work and in the evening Mr. Bentley addressed the Philadelphia Over-Seas Club by special invitation.

DIXEY WINS SUIT

After several weeks of litigation, Henry E. Dixey, the actor, was awarded a favorable verdict on March 6 in the Bronx Municipal court in his suit against the management of the Punch and Judy Theater. The verdict carried with it an award of $350, which Dixey claimed was due him as salary for his last week's engagement in "Treasure Island," at the little playhouse earlier in the season.

NEW YORK THEATERS

EMPIRE Broadway & 40th Street. Evenings, at 8.30. Mat. Wed. and Sat., 2.30.
Charles Frohman - - - - Manager
CHARLES FROHMAN presents
MAUDE ADAMS
A KISS FOR CINDERELLA
J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris Theatre, W. 42nd St.
Call Bryant 6344. Evenings, 8.15. Matinees, Wednesday and Saturday at 2.15.
Cohan and Harris present
"THE WILLOW TREE"
A Fantasy of Japan
By Benrimo and Harrison Rhodes.

BELASCO Theatre, West 44th St. Eves. at 8.30. Mats. Thurs. and Sat. at 2.30.
David Belasco presents
FRANCES STARR
In a refreshingly new comedy
LITTLE LADY IN BLUE
By Horace Hodges and T. Wigney Percyval, authors of "Grumpy."

GAIETY Evenings at 8.30: Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT
By Messrs. Smith and Hazzard.

Republic Theatre, W. 42nd Street. Evenings at 8.30. Matinees, Wed. and Sat., 2.30.
Selwyn & Co., present
JANE COWL IN LILAC TIME
A New Play by Jane Cowl and Jane Murfin.
"Delicate in treatment and tender in sentiment, 'Lilac Time' is an appealing romance overshadowed by war."—*Chas. Darnton, Eve. World.*

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
Miss Springtime
Music by Kalman. Book by Bolton.

NEW YORK THEATERS

HUDSON West 44th Street. Eves. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS ..... Manager
JOHN D. WILLIAMS presents
The New Three-act Comedy.
"Our Betters"
By W. SOMERSET MAUGHAM
Author of "Mrs. Dot," "Lady Frederick," Etc

KNICKERBOCKER Theatre, B'way. & 38th St. Eve. 8.20. Matinees Wed. & Sat. 2.20
Klaw & Erlanger ..... Managers
George Arliss
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WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

PRAISE FOR "FLASH DRAMA"

Editor DRAMATIC MIRROR:

Was there any special attention paid by the press or the dramatic profession in New York to Mr. Edward Elsner's "Flash Drama," which had its showing at the Palace recently?

The writer has been unable to locate any such interest as the event justified. For it was an event, if thoughtfully considered, something that may very definitely affect the whole form of dramatic construction, the whole future of dramatic production. It suggests a possibility that the spoken drama may now come to have much of the flowing flexibility of the screen play and best of all, it provides an environment for the action that leaves the auditor's imagination some scope for its own play.

The writer does not know Mr. Elsner, save by reputation, but he makes his obeisance to him and congratulates him on the most revolutionary, the most portentous, the most hopeful gift to the theater in many a year. A gift that the future will surely acknowledge. ASHLEY MILLER.

NEWS OF STOCK PLAYS AND PLAYERS

AN APPRECIATION

Of What The Mirror Has Done for Stock Playing in Brooklyn

No apology is necessary for printing the letter following addressed to the Editor of THE MIRROR:

"Oh! Magic MIRROR of dear old Broadway
What would we be without you today?"

Lonesome, and doggone lonesome, too, methinks, for you sure are the little Joy Paper of this period and most certainly knocks into a cocked hat all traces of gloom whenever you are with us.

You have most certainly been of much comfort to many of your Brooklyn readers, who, through the medium of your columns have been able to keep in touch with their favorite players of that famous Crescent Stock organization, which was for several years a special feature of this Borough.

It is now with keen interest that we learn through our local papers that that gigantic B. F. Keith organization, who were the power behind the Crescent Institution, will again add stock companies to their other activities in this city, which is indeed a healthy stimulant. This company will shortly open the Gotham Theater and will consist of players who were in the B. F. Keith Theater, of Portland, Maine.

It was with greater interest, however, that we further learned that shortly after this company had floated its colors, other companies would be formed in this Borough. A hearty hurrah and hats tossed in the air, punctuated this reading, for we all (meaning hundreds of old subscribers) are looking forward to the day when we shall once more have our Crescent Favorites with us, those who justly put the f-a-m in FAMOUS and caused that adjective to be placed before CRESCENT and so made that organization known from Coast to Coast as the Famous Crescent Players of Brooklyn. And we are hoping that one of the "other companies" will assemble some of those favorites, such as, Leah Winslow, our ever lasting and dearly remembered leading lady, an accomplished artist, standing second to none as stock star, and who will always be a mighty good asset to any organization, whose followers are ready to give her liberal support and root for her with might and main and voice and pen: Isidor Martin, the charming ingenue, the jolly comedian, Charles Irving Schofield, the sweet character lady, Beatrice Moreland and the pleasing M. J. Briggs.

Dead-in-earnest and hearty support are promised by the old realiables (subscribers) and boosters, who will gladly follow in the wake of any organization that will sponsor the above named sterling players. We are hoping that that far-seeing general-manager, John J. Maloney, will give just consideration and first choice to the names mentioned in this letter, who for so many successful seasons of the Crescent gave all their best efforts to gladden and amuse the play going public of this community—for in casting an organization of this kind prestige is a mighty big factor and tells a box office story of no little weight.

Here's hoping that our dreams will soon come true—and wishing all the stock organizations much success—and thanking this splendid periodical, the best little gloom destroyer I know, for all the pleasant reading matter it has seen fit to offer to its thousands of readers.

And as I said in the beginning so shall I in the end.

That the DRAMATIC MIRROR is some paper—and a mighty good friend.

Yours very truly,
B. H. HARVEY.

"MARRIAGE GAME" IN DES MOINES

DES MOINES, IA. (*Special*).—The Princess Players gave a most creditable performance of "The Marriage Game," week March 4. Elsie Riger as Mrs. Oliver and John Warner as Nevis Ingraham were as usual most adequate in the lead. Eleanor Brent as Mrs. Packard and William Forestelle as Jim Packard were splendid. Mrs. Morrison as Emily Frost and Arthur Young as Charlie Frost. Tamzon Marker as Dacie Upjegraff and Phillip Sheffield as Tom Upjegraff, gave excellent assistance.

Director Morrison has resumed work after a two weeks illness and during that time much credit and praise must be given Assistant Director Mack for the capable way he handled all his extra duties. "The Dummy," week March 11; "The Blindness of Virtue," week March 18.

A most interesting announcement is that the Princess management will put on "Arms and the Girl," the play in which "Fay Bainter" made her Broadway success. Miss Bainter was leading woman at the Princess for two seasons and went from Des Moines to New York last season. KAHN.

EASTER AT WORCESTER, AND THEN

WORCESTER, MASS. (*Special*).—Stock will be resumed at the Grand Theater, S. Z. Poli's, on Easter Monday, according to present plans. George Arvine has been mentioned as director and the house management will remain in the hands of Billy Barry, who has so successfully conducted its business as a spoke in the International Circuit wheel. The Grand has been the accepted stock house for a number of seasons, stock changing to pictures late last season, to be followed by the International.

There is a persistent rumor that the Worcester Theater, P. F. Shea, will also put in Summer stock. Frank Wilcox and Janet Dunbar, she of "The Wanderer" cast, did a land-office business there for four weeks last Summer.

George Goett, for fourteen years manager of Lincoln Park, will return again this Summer and with two stocks in procpect, Goett's attractions, which consist mainly of musical productions of the usual Summer variety, and the motion picture hold-overs, there will be plenty to enjoy in an entertainment way during the heated season.

GEORGE BRINTON BEAL.

HAVERHILL, MASS.

HAVERHILL, MASS. (*Special*).—The Academy of Music, Edward A. Cuddy, manager: Week Mar. 5-10, the Academy Players presented "The Master Mind," by Daniel D. Carter, playing to crowded houses. Walter Scott Weeks played the title role, and in the character of Andrew Watkins, gave a most finished conception of this very difficult part and achieved a pronounced success. Mr. Weeks, who is now in his second year with the Academy Players, is one of the most talented actors appearing in stock, and of material value to the organization. He is earnest, painstaking and attentive to every detail which will add to the true portrayal of the characters he assumes. Miss Carpenter, as Lucene Blount, was excellent. She is sincere and convincing; Mr. Orr, as the ex-district attorney, filled the role in a capable manner; Miss Merrison, Mr. Freeman, Mr. Crehan and Mr. Nichols aided materially in making the play a success. The staging, under the direction of Bernard Steel, deserves especial mention, and the scenery was both beautiful and fittingly adapted.

C. T. ISSERTELL.

Wilson.

JULIAN NOA

White, N. Y.

JANE SALISBURY

LEADS OF SALEM, MASS., STOCK.

Julian Noa, leading man of the Empire, went on the stage as a boy and has had experience in almost every line of dramatic work. He is an accomplished actor, playing with an ease and finish in every role. He has met with great success in Salem, being by far the most popular leading man who has ever appeared here.

Jane Salisbury, leading woman of the Empire, while as yet nothing but a girl in appearance and age, has had every kind of dramatic experience. At fourteen she began as ingenue in the Woodward Stock company of Kansas City. From there she went as leading woman with Guy Bates Post in "Omar, the Tentmaker," then with John Mason in "As a Man Thinks," and as Meg in "Little Women," with Arnold Daly, following with Henry Miller and others. In addition she has played leads with the Baldwin-Melville Stock Company, Jessie Bonesteel Stock company and others. Miss Salisbury has a most pleasing personality and is an excellent actress and she has become a great favorite in Salem.

DOROTHY BENNETT.

"OUR NEW MINISTER" IN SALEM

SALEM, MASS. (*Special*).—"Our New Minister," week of Mar. 5, was the bill at the Empire. It was rather uninteresting—having almost no plot and lacking in dramatic action. Joseph Thayer as Darius Startle, the sheriff, held the center of the stage and his reading of the part was an excellent one. He is especially good in eccentric character work. Julian Noa, as Mr. Strong, the new minister, was manly and sincere and Jane Salisbury made the most of the small part of Nance Ransom. John B. Mack as Lem Ransom was excellent. Mr. Mack's work throughout the season has been characterized by careful reading and intelligent interpretation. Elmer Thompson made Skeezicks a sufficiently "wise" New York boy and Florence Hill was sweet and sincere as Ester Strong. David Baker, Paul Linton, Aubrey Noyes and George Williams were all excellent in their respective parts and Joseph Torres in the double roles of the old minister and an escaped convict was good. Week Mar. 12, "Divorcons."

DOROTHY BENNETT.

"BACHELOR'S ROMANCE"

HUTCHINSON, KAN. (*Special*).—Home, W. A. Loe, manager: The Bybee Stock company in "A Bachelor's Romance," Feb. 26-27-28. Bob Grandi was exceptionally clever in the role of David Holmes, the bachelor; Leon Major, the new leading lady, was cordially welcomed in the part of Sylvia Sommers. Each member of the company deserves special mention in the parts assigned them. The last three days of the week "Quincy Adams Sawyer" was the offering. This was one of their best productions. Mr. Bybee was seen at great advantage in the part of Hiram Maxwell; Bob Grandi, as Quincy Adams Sawyer, made a hit with the audience as well as with the Vermont folks, in the play; Leon Major, playing opposite Mr. Grandi, was seen in a very difficult role of Alice Pettingill.

The same company in "The Shepherd of the Hills" and "The Unwritten Law" week 10.

C. W. OSWALD.

MOZARTS IN "TEXAS"

ELMIRA, N. Y. (*Special*).—The Mozart Players offered "Texas," a rip-roaring border drama, Mar. 5-10, at the Mozart to good business. Harriett Duke pleased in the title role. Edward Everett Horton was a sturdy ranchman and saw to it that right triumphed. Lee Sterrett did well as Col. Buck West and Charlotte Wade Daniel, as Mrs. West, continued the splendid work she has been doing since joining the company. Hazel Corinne, Herbert Light, Dan Malloy and J. Harrison Taylor offered strong support and Edward McMillan, Lillian Stuart, Bessie Sheldon, Girard Patterson, Dave Callis and Lee Parks were seen to advantage. "Little Peggy O'Moore," 12-17.

J. MAXWELL BEERS.

SEATTLE, "WITHIN THE LAW"

SEATTLE, WASH. (*Special*).—The Wilkes Players at the Orpheum gave an excellent presentation of "Within the Law," Feb. 25-Mar. 3, before houses averaging good business. Phoebe Hunt interpreted the role of Mary Turner with skill and accuracy, and her work elicited considerable applause; Norman Hackett as Dick Gilder displayed his usual ability; Dora Mae Howe gave a clever portrayal in the role of Agnes Lynch. In the cast were Fanchon Everhart, Dora Sullivan, George Rand, John Sheehan, William C. Walsh and others, who rendered efficient support. Same company in the "Show Shop," 4-10.

BENJAMIN F. MESSERVEY.

GARDINIER AT FT. DODGE

FT. DODGE, IA. (*Special*).—Owing to illness, Marie Steffin, the successful little ingenue of the Gardinier stock company, playing at the Magic, has been compelled to resign and has gone to her home in Dayton, Ohio. Her many admirers will greatly miss her. The Gardinier Stock company is still drawing good houses and giving splendid satisfaction.

LILLIAN M. RANKIN.

SUMMER IN MONTREAL

Season Will Open in May at the Orpheum with Sterling Plays

While the new vaudeville houses are being built here, the stage of the Orpheum will be occupied during the Summer months by a stock company under the direction of Percy Meldon. The season will open on Monday, May 7, and the theater will adhere to the policy outlined by Clark Brown, general manager of the Canadian United Theaters, Limited, six years ago, of giving Montrealers good plays never before produced here or never played here previously at popular prices. There have been some very interesting stock seasons at the Orpheum in the past, and there is no man in the profession better qualified to direct a stock company for this house than Percy Meldon. There will be two performances daily, and the main effort of the organization will be to make the plays produced entertaining. Naturally, with companies of this kind there is a limit to the extent to which idealistic ambitions can be indulged. It is not likely that Mr. Meldon will encourage any dreaming. He is essentially a practical man, but he has given some of the best stock productions Montreal has seen.

Clark Brown announces the following plays as among those which will be given during the coming season: "On Trial," "Potash and Perlmutter," "It Pays to Advertise," "Jerry," "Too Many Cooks," "Rich Man, Poor Man," "Rolling Stones," "Along Came Ruth," "A Pair of Sixes," "Outcast," "Romance," "The Song of Songs," and "Marrying Money." The company under Mr. Meldon will be a new one. The new leading lady will be Miss McGrath, who has played successful seasons at the Grand Opera House in Brooklyn and in the Bronx Theater, New York city. She is also known in Canadian towns west of Montreal, but has never played here.

LEW WOOD CAPTURES SYRACUSE

SYRACUSE, N. Y. (*Special*).—Lew Wood has come to town and launched the new Wood Stock company. It opened at the Welting Opera House, Mar. 5, in "Along Came Ruth." Guy Harrington is the leading man, and opposite is Rita Knight as leading woman.

Miss Knight is an experienced actress. Mr. Harrington has played successfully in many stock companies and we will be better able to judge his worth after a few more productions have been staged.

Maurice Jenkins is one of the members of the company whose work stands out. Walter Von Boekman has a voice expressive of German frightfulness, but aside from this he is an easy actor who should make good in heavy parts. The other members are, with one exception, well fitted for their work.

The first night was a hummer, and as Wood knows the business and the town, there are some good times coming.

F. E. NORTON.

DEBUT IN COLUMBUS, O.

COLUMBUS, OHIO (*Special*).—Miss Mae Melvin is making her debut week of Mar. 5 as leading woman of the Southern Stock company, and is a very welcome addition. As Tess in "Tess of the Storm Country," she is showing that she has real ability, and is very promising. Mr. Mackay, as the young clergyman, is rising to the occasion in a poor part, and making it very convincing. Olathe Miller and Charles Stevens, with Belle D'Arcy, a recent and valuable addition to the company, are making the best of impossible parts. Week Mar. 12, "Sinners."

LEONARD G. LATHAM.

BISHOPS AT OAKLAND

OAKLAND, CAL. (*Special*).—Bishop's players in Cohan's "Forty-Five Minutes from Broadway" scored a big success. John Griffiths Wray, the director of the company, is making his first public appearance in the role of Kid Burns, and he is making a big hit. The other principal roles are well taken care of by J. Anthony Smythe, Rodney Hildebrand, Hugh Metcalf, Harry Garrity and Virginia Brissac. The chorus is well trained and prettily costumed. Capacity houses.

LOUIS SHEELINE.

SPOKANE, "THE ETERNAL CITY"

SPOKANE, WASH. (*Special*).—In their heaviest dramatic vehicle of the season, "The Eternal City," the American Players scored a signal triumph week Feb. 25. As the tragic Donna Roma Valonia, Jessie Arnold did the finest interpretation of her engagement. Ralph Cloninger played David Rossi with poetic fire and appealing passion. Harry Leland as Baron Bonelli, Neil McKinnon as the pope, Ben Erway as Bruno Rocco, and May Roberts as Elena, were good. "Justice," week Mar. 4.

ROBERT S. PHILLIPS.

C. S. Smith Gardner.

MARION DENTLER

Marion Dentler played the irresistible Peg in a string of western and southern cities last year. Apparently the Morosco office is partial to Miss Dentler for she recently went to San Francisco to play soubrette leads and possibly try out a new piece at the Alacazar.

"FLORODORA" IS BACK

Revived by the Bainbridge Players in Minneapolis—Others to Follow

MINNEAPOLIS, MINN. (*Special*).—"Florodora," the success of nearly two decades ago, was revived by the Bainbridge Light Opera company at the Shubert, week of March 4, and is proving a happy selection on the part of Manager Bainbridge. The comic operas that can be resurrected after fifteen years or more of inactivity are few and far between, but the famous old "Florodora" stands up well under the test. Outstanding this week is the work of Mary Kilcoyne and Henry Coote, the part of Dolores fitting Miss Kilcoyne to a "T," while Mr. Coote does some of the best work of his engagement. Comment on Raymond Crane is almost useless. Enough to say that as Anthony Tweedlepunch, he evokes laughter with every line. Florence Mackie makes a charming Lady Hollyrood and sings the part well. Eulalie Young and Billy Lynn, as usual, capture the house whenever they come out. Jack Boyle is most happily cast as the owner of the Island of Florodora, and Peter MacArthur and Kathryn Taggert round out the cast with their usual good work. Last, but not least, is the "double sextette"—six chorus girls and six chorus men—who bring back fond memories in their rendition of "Tell Me, Pretty Maiden." They show evidence of excellent training and respond to many encores. Ross Mobley, able orchestra leader that he is, once more proved his worth to the Bainbridge organization when, because of the non-arrival of the orchestrations, he was able to piece out the score from two or three available copies, and the first-nighters were none the wiser. As is always the case with Bainbridge productions, "Florodora" is beautifully staged and adequate in every way.

Manager Bainbridge sprung a surprise on his patrons by a recent announcement that he has secured for a four-week's engagement, Frank Moulan, who, during his engagement here, will be seen in a series of musical comedies in which he has already won fame, making his initial bow to Shubert audiences in "The Sultan of Sulu," week March 11. "The Great Mogul" and "The Queen of the Movies" are other productions in preparation to be given during the Moulan engagement.

CAROLINE BEEDE.

"SOME BABY" IN PATERSON

PATERSON, N. J. (*Special*).—The Winifred St. Claire Stock company continues to prosper at the Empire which is due to the fact that the plays are of late vintage and capably acted. Week ending March 10, Corrington and Simonson's farce, "Some Baby," proved a very laughable bill. The bulk of the work fell on Robert Gleckler and Morris Burr as Phillip Stanton and Professor Relyea respectively, and both acquitted themselves in a creditable manner. The balance of the company, including Miss St. Claire, had very little to do, but they did that little well. This week, Miss St. Claire, in "Stop Thief." The members of the company attended one of the Charity Balls, 7, and Miss St. Claire was given the opportunity of leading the grand march. Alex G. Reid, the director severed his connections with the company March 3 and was succeeded by Thomas Coffin Cooke, who made his initial bow with "Some Baby." Mr. Reid returns to New England, where he is very popular, having directed some of the best companies in the larger cities. Bob Gleckler was surprised by his friends March 8 when they attended the performance in a body and presented him with a very handsome Masonic charm. Miss St. Claire was presented with a pretty floral piece.

JOHN C. BUSH.

"JUST A WOMAN," BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Eugene Walter's play, "Just a Woman," with its repentant hero coming back to the fold in the closing scene, was delightfully presented by the Lyric Theater, week March 5-10. Usual good business attended each performance. Our stock company now is an assured permanent and successful organization in this city. Only the best talent obtainable is allowed by Director Edwards to grace the Lyric stage and big plays and big results are a slogan for the future. The cast in "Just a Woman" proved competent and efficient, each and every one giving splendid interpretation and support to the two stellar leads, Francis McGrath and Alfred Cross; especially good was the work of the "villyun" Walter Marshall, the lawyer, whose long intricate and difficult lines in courtroom scenes were delivered without hesitation; Miss McGrath as the woman, and Alfred Cross as the man, were, as usual, delightfully good looking and capable. They got tumultous applause daily; Albert Gebhardt as the boy is surely forging to the front as an A-1 actor. This juvenile recruit from Keith's, N. Y., is recognized here as one of the best, judging from his welcome when he comes upon the stage; Miss Luella Morey as the lady, gowned in a diaphanous orchid creation, white feather fan and pearls, attributed a goodly share of action to the plot in her characterization of type in the second act. William Evarts as the judge was forceful and convincing; Miss Ethel Daggett, the French maid, James H. D. Hayes, the crippled coachman, Leo Kennedy, the Detective, and Gladys Gillen, the child, all lent splendid support. It is interesting especially to the feminine eye to note with what dexterity and finesse in make-up, Miss Daggett, a pronounced blonde and Luella Morey, a brunette, display. Miss Morey's blonde wig and Miss Daggett's wealth of black hair would deceive the most critical.

"The Shepard of the Hills," week 12-17. William H. Isham is manager of the Lyric and "knows how."

MARY SAYLES HANCORT.

BROOKLYN STOCK PLAYERS

Week, March 5. "The Silent Witness," played by Brooklyn's Own Stock company, at the Grand Opera House, was a big success in every direction. Touched with color rarely evinced in stock presentations, the play was acted in a manner that gave opportunity for all members of the cast to cover themselves with admiration. It was the first presentation of this drama in stock. Richard Buhler and Mae Desmond were suitably cast, while the balance of the cast, which included Max Mitzel, A. S. Byron, Graham Velsey, Hayden Stevenson, John Elliott, Samuel Godfrey, Fred A. Stone, Carl Norman, John B. Loraine, May McCabe, Luella Pullen, Viola Leach, and Alice Haynes, were all in congenial roles.

"Lena Rivers," an old time favorite play, was well rendered at the Fifth Avenue Theater by the Fifth Avenue Theater Stock company, week March 5. Miss Summerly was a winsome Lena Rivers, Mr. McWatters a manly Durward Belmont, Miss Spring a languid Southern beauty, Miss Younge gave a fine portrayal of Granny Nichols, Miss Forrest was excellent in the dual roles of Nancy Scovandyke and Mrs. Graham while Mr. Abbey as Henry Graham, Mr. Blair, Mr. Loomis and Mr. Linde all did high-class work. For next week, a creditable production of "The Angelus" is being prepared.

R. S. MERKLINGER.

PRINCESS FOLKS, SIOUX CITY

SIOUX CITY, IA. (*Special*).—For their thirty-first week, the Princess Grand Players are presenting George Broadhurst's drama, "The Call of the North." Robert Brister as Ned Trent, Inez Ragan as Virginia Albert, Burke Clarke as Galen Albert, Eugene Shakespeare as Rev. Crane, Nan Bernard as Mrs. Brockton handle the larger parts exceedingly well, and although there is absolutely nothing about the show that one remembers after seeing a performance of it, the business here is seemingly better every week. The remainder of a very capable cast are Minnie Williams as Julie Bagneau, Leo Beigger as Me-en-gan, Frank Shannon as John McDougall, Irving Lancaster as Sandy McTavish, Rollo Lloyd as Achille Pickard, William Lyons as Rodman Rand, Eddie McHugh as Mathews, and Frank Murphy as Dr. Coburn. "Quincy Adams Sawyer" follows.

Auditorium, M. W. Jencks, mgr.: "The Lilac Domino," March 9; "Hit-the-Trail-Holliday," March 10, 11. Princess, Strand, Plaza, Royal first run feature pictures.

MURPH.

"CAUGHT IN THE RAIN"

SOMERVILLE, MASS. (*Special*). — Collier's "Caught in the Rain" is the offering this week by the Somerville Theater Players, and in it this popular company are seen in a play which should please. Arthur Howard as bashful Dick Crawford is liked immensely, while Adelyn Bushnell as Muriel Mason, with designs on Dick, is altogether sweet and charming; Dorothy Beardsley, a last season favorite, returns to the cast as Violet Mason and at the opening performance was the recipient of many beautiful floral pieces; John Dugan, Brandon Evans, Jack W. Lewis, Grace Fox, Betty Barnicoat. Edwin Baily and Albert Benson are also sharing in the honors of the week. As usual Kendal Weston, the director, has arranged an elaborate production. Current week, "Kindling."

CLYDE E. MCARDLE.

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WHO, WHERE, WHAT IN STOCK

"The Home Without Children," by Robert McLaughlin, is in its fourth week in Cleveland, O. In the cast are Henry Gaell, Jane Stuart, Keith Wakeman, Will D. Corbett, Bernard McOwen, Don Burrough and Ann Hamilton.

The Davis Stock company traveling, at the P. O. S. of A. Opera House, Berwick, Pa., Feb. 26. Miss Russell and Walter Davis, principals, were quite satisfactory.

The De Forrest Players closed the season at the Krug Theater at Omaha, Neb., March 4.

Charles Husted, has abandoned his vaudeville tour to accept an engagement as director of the Columbia Drama Players, at the Columbia Theater, Grand Rapids, Mich.

JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman

LOUISE MULDENER

Disengaged. Chars., Grandes Dames. Add. Agents

Eddie Black and company moved from Atlanta, Ga., to Covington, Ky., where they replace the Wanda Ludlow Stock.

STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

NO SACKCLOTH IN EVIDENCE

Chicago Playhouses Not Turned Down on Account of Poor Business or High Prices—One House Cuts Out Billboards

CHICAGO, March 15 (*Special*).—The season of meditation observed by many audiences has not thus far caused theatrical managers of this city to put on sackcloth and ashes on account of poor business. The houses enumerated have played to good business in the productions named:

Illinois: Montgomery and Stone opened in "Chin Chin" this week, a return engagement. It did very big at the Illinois last season. Raymond Hitchcock in "Betty," April 1.

Blackstone: Mrs. Fiske in "Erstwhile Susan" opened Monday. Julia Arthur in "Seremonda" comes March 26.

Chicago: "The Knife," by Eugene Walters, closed last week and the house is now dark. "Very Good Eddie" opens next Monday.

Auditorium: "A Poor Little Rich Girl" (picture) holds forth. Sarah Bernhardt is billed for March 25.

Cort: "Good Gracious! Annabelle!" starts off like it would have a successful run.

Cohan's Grand: "Turn to the Right" continues to pack the house.

Powers: "The Boomerang" continues to delight big crowds.

Olympic: "Potash and Perlmutter in Society" runs along to good returns.

Garrick: "The Passing Show of 1916" is playing to capacity business.

Playhouse: "The Lodger."

Princess: "The Cinderella Man" opened this week.

Colonial: "Intolerance."

Studebaker: "The Poor Little Rich Girl."

La Salle: Nora Bayes's song show.

The Columbia Theater cuts out billposting starting March 25, and will spend its advertising appropriation in the newspapers. This theater has tested the two methods of advertising thoroughly in the last few years and E. H. Wood's announcement that the newspapers is looked upon as the best way of attracting patronage is interesting though the theater is exceptionally well located for burlesque and, therefore, draws more heavily from transients than such houses do ordinarily.

Jack Norworth and Florence Moore divided headline honors at the Majestic last week, while Fay Templeton headlined and Julius Tannen had second honors at the Palace. Helen Gleason and McLain Gates presented their new act, "The Submarine Attack," at the Great Northern.

The Actors' Fund benefit was held at the Auditorium last Friday afternoon and almost every company playing the first-class houses in Chicago was represented on the bill.

"The Lioness," in which Margaret Anglin appeared at the Blackstone for three weeks, is to be shelved until fall and made over, according to present plans.

W. B. Sherman will put out a production of "Little Peggy O'Moore" in the northwest and Fred Monely will play "Hogan."

O. H. Johnstone is getting together a company to play "Freckles" in Canada for the United Producing Company, a Canadian producing firm, which will play one and three night stands, opening April 4 at Regina, Sask. Julian Velie may be engaged for the title role, which he originated. Al C. Oake is to go two weeks in advance of the show. Harry Dickinson will direct and play "Duncan," introducing his Harry Lauder specialty.

Players touring the one-night stands say that the cost of living has increased to such an extent that it is almost out of question to live decently upon the appropriation made for hotel expenses in the past. The hotels which charged $2 a day last season are $2.50 and $3 per day this season and the cheaper hotels are charging $2 per day. It is asking a great deal of a player to expect him to live on $2 a day the way hotel prices are at the present.

"The Snare," a new play by Arthur J. Lamb, which organized here, opens its season next week at Indianapolis, Ind., and hopes for a Chicago engagement in the spring.

Gazzolo, Gatts and Clifford, Inc., have four companies touring in "Her Unborn Child," a birth-control play by Howard McKent Barnes, one company opening in New York this week and another opening in Philadelphia. These companies broke all records for business in the middle west and invaded the eastern territory last week. The show has not opened in a single city to date without the "morality squad" being on the job the first night and without agitation from organizations which are fighting for a clean stage. Under these circumstances it is interesting to record that no city has refused to permit the performance of the play and that to date there has not been a single line cut out by authorities or house managers. The dramatic critics have invariably commented upon the cleanliness of the play and it is plain that the title carries suggestion to many minds on first impression which is far from conveying the character of the play.

As the critics have without exception commented upon the cleanliness of the play and have not yet failed to refer to the title it is not a hard matter to convince managers especially when box-office statements are brought into view.

E. E. MEREDITH.

WILMINGTON, DEL.

WILMINGTON, DEL. (*Special*).—With "Experience" playing a week's stand at the Playhouse here to capacity houses at every performance, and several times making it necessary for the management to place extra seats in the back part of the house, boosters of Wilmington argue that shows of good repute can do big business here. Outside of the week's stay of "The Whip," about two years ago, the run of "Experience" Feb. 26-Mar. 3 is the only one that holds the honor of being here for that length of time. Not only did the play pack the house, but made it necessary to turn crowds away at every performance. It could have run another week easily.

Wilmington has at all times been considered by the vaudeville actors and play producers as the city of critics. They have for many years said that if their show made good in Wilmington it would make good in any city. Many well known actors and actresses still have the habit of "trying out" a new act in this city, because they know their audience will let them know what they can expect with the act when they hit "the big town."

Hasn't the fact that Wilmington is a city of critics been hammered home more times than once? Hasn't New York gone "wild" over just the productions to which Wilmington had attached its "O. K."? Take Jane Cowl's latest success, "Lilac Time," and Belasco's "Alias" and Whitney's "Boys Will Be Boys" and then go down the line for many more of the plays New Yorkers are paying big prices to see at the present—even including Raymond Hitchcock in "Betty." Haven't these productions been shown to Wilmington for its approval? Sure, and got its decision, too.

For all of this, Wilmington and its playgoing public expresses a great deal of thanks to Manager Louis Alleman, of the Playhouse. Mr. Alleman, although young in years and not a great while in the game of booking plays, has made good from the start, and the taking over of the Playhouse by a new and more active corporation has given him a still broader field for his energies and abilities. He has arranged for only good shows for his house and the public is showing its appreciation by filling the theater at all times.

And by the way—"paper" at the Playhouse has become a thing of the past. It is not known how he does it, but it might prove valuable to New York managers to gain his secret. Here is the sort of material Mr. Alleman has booked for Wilmingtonians: "So Long Letty," Mar. 8-10; joint recital of Helen Stanley and Jacques Thibaud, French violinist, Mar. 12; "Alone at Last," Mar. 13, 14; "The Beautiful Unknown," Mar. 15; Lyman H. Howe's movies, Mar. 22-25; "Seven Chances," Mar. 30.

SAMUEL M. RACHLIN.

TACOMA, WASH.

TACOMA, WASH. (*Special*).—"The Bird of Paradise," Feb. 24-March 5, for the fourth time was well received by good audiences. "The Blue Paradise, March 27, was well patronised and much appoved. John H. Young loses nothing by frequent appearances. Madeline Nash, very delightful as the Flower Girl; Helen Eley as Hasel Jones, was very clever.

Delay has been caused in erecting the $250,000 Pantages Theater by an error in shipping the steel for roof before that for the lower floors.

FRANK B. COLE.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—Leo Ditrichstein, who has not been seen here since he appeared in "The Concert" several seasons ago, received the heartiest kind of a welcome in "The Great Lover" at English's, Mar. 1-3, and provided an evening of rare entertainment which will linger long in the memory of every one who had the good fortune to see this delightful play and the truly fine and admirable work of the star. Betty Callish, as Ethel; John Bedouin, as Potter; Malcolm Fassett, as Carlo; Anna McNaughton, Alfred Kappeler, William Ricciardi and others too numerous to mention gave splendid support. "The Follies of 1916" was the attraction week March 5. David Warfield in "The Music Master," March 13, 14.; Howe's Travel Pictures, March 15-18.

"Very Good Eddie," the joyous comedy of youth, with pretty, catchy songs and dances, was well received by a good sized audience opening night and continued to good business all week at the Shubert Murat, March 5. Interest centered in Mignon McGibeny, the charming young Indianapolis girl who has made rapid strides in her few years on the stage. She received a flattering reception from her many friends out front and with Georgie Mack, who is well remembered for the big success he scored in The Dummy here several seasons ago, was quite the feature of the evening. Arthur Aylesworth and Ada Lewis provided a big share of the fun and Anna Orr, Helen Raymond, John Willard and Earl Benham added their generous share to the success and pleasure of the performance. Taylor Holmes in "His Majesty Bunker Bean," March 15-17; "A Daughter of the Gods," with Annette Kellerman, March 18-23.

At Keith's, March 4-10, Stella Mayhew, who radiates good cheer, fun and laughter, topped the bill, ably assisted by her husband, Billie Taylor, and kept everybody in rare good humor with her songs and nonsense. An act of unusual delight was that of Frank Crumit, who sang to his own accompaniment on guitar and ukulele and put over his stories in good style. Fern and Davis, in a vaudeville diversity, caught on in good style early in the bill, which opened with Bicknell, the comedy modeler, and closed with the Seven Bracks, both acts being hits. Lillian Kingsbury and company appeared in "The Coward," a depressing little sketch, and Dunbar's Old Time Darkies had quite the opposite effect. Week of March 12, Nan Halperin. At the Park, March 4, Fraternity Boys and Girls scored. Katzenjammer Kids, week of March 12.

Mignon McGibeny was the guest at a dinner party given in her honor by Mr. and Mrs. Ernest F. Kneller and W. C. Bobbs, the other guests being her parents, Mr. and Mrs. Hugh McGibeny, Mr. and Mrs. Booth Tarkington and Miss Louise Kiefer, which was followed by a box party opening night of "Very Good Eddie," March 5.

PEARL KIRKWOOD.

MODESTO, CAL.

MODESTO, CAL. (*Special*).—The Modesto (W. W. Berard, manager): "Twin Beds," Feb. 22 pleased S. R. O. "Princess Pat," Feb. 26 delighted a good sized audience. Alexander Clark, Oscar Pigman, Ben Hendricks, David Quixano, and Blanche Duffield were well received. The Modesto and the Star are showing photoplays of a high order to crowded houses.

J. H. THIEL.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—Theaters were packed continuously during inauguration week to the utmost capacity with extra performances at every house to accommodate the rush. The offerings were the best, especially at the high-priced houses. The New National presented the distinguished English actor-manager, Sir Herbert Beerbohm Tree, in "Henry VIII." A notably large and efficiently strong company won volumes of praise for their superior talented work in the characters assigned, notably Edythe Wynne Matthison as Queen Katherine, Sydney Greenstreet as King Henry, Henry Herbert as the Duke of Buckingham and Elsie Mackay as Anne Bullen.

Anna Held in the three-act musical production, "Follow Me," adopted from the original French of Felix Dorman and Leo Ascher, admirably produced by the Messrs. Shubert, was the attraction at the Belasco.

The San Carlo Opera Company is the current week's offering in a repertoire that presents "Carmen" as the opening opera to a crowded appreciative attendance, which includes during the engagement "Lucia di Lammermoor," Tuesday; "Martha," Wednesday matinee; "Cavalleria Rusticana" and "Pagliacci," Wednesday night; "La Gioconda," Thursday; "Rigoletto," Friday; "Lohengrin," Saturday matinee; with the engagement closing with "Il Trovatore."

"Just a Woman," Eugene Walters' notably strong domestic drama, was a big interesting Poli stock players' production that attracted big inaugural crowds. Florence Rittenhouse, the popular leading lady, adds another charming success to her many past leading roles in the Charlotte Walker original part. The current week's well-liked and well-presented play is "Mile a Minute Kendall."

Keith's presents a notably strong and excellent program that includes the martial musical pageant "America First," produced by Rolfe and Maddock with Bruce Weyman and company; The Four Marx Brothers in the musical comedy, "Home Again," with eleven players including Dorothy Joye, the girl with the double grand opera voice; Arthur Henderson, Harry Beresford and company in the comedy "Twenty Odd Years," Harold DuKane, June Edwards and Gladys Taylor, Roland Travers, the musical Johnstons and the ninth episode of "Patria."

Five hundred cadets of the Culver Military Academy of Culver, Indiana, attended the National Theater last Tuesday night to witness Sir Herbert Beerbohm Tree's "Henry VIII." They had as their guests Vice-President and Mrs. Thomas R. Marshall and a large party.

The committee of the District of Columbia Association of Workers for the Blind, appointed to procure tickets for entertainments, plays and amusements to be generally distributed among the blind people of Washington has expressed its appreciation for the courtesy extended by L. Stoddard Taylor, general manager of the Belasco Theater, who had placed at the disposal of the committee invitations for a performance at the Belasco.

A reception was tendered Sir Herbert Beerbohm Tree by the local branch of the Shakespeare Society of America at the Colonial School last Thursday, many persons prominent in the social and educational walks of Washington were present. The presentations were made by the Rev. George Buckler, the president of the national society, assisted by Mrs. Eleanore Newton Buckler, head of the drama department.

JOHN T. WARDE.

CLEVELAND, O.

CLEVELAND, O. (*Special*). — Opera House: "Seven Chances." Capable cast, headed by Frank Craven, last seen here as the author and leading man in "Too Many Cooks." Carrol McComas, formerly of musical comedy, seen here in "The Dollar Princess." "The Marriage Market." Current week, "Ben Hur," with A. Van Buren in the lead.

Colonial: "The Cinderella Man." Current week, return of "Very good Eddie." The same cast as appeared here week of Jan 8; wonderful week's business. Mignon McGibeny, Georgie Mack, Helen Raymond, Ada Lewis and Elliott Taylor.

Keith's Hippodrome: "Hipp Hipp Hooray." Matinee every day; great business all week.

Prospect: "The Millionaire's Son and the Shop Girl." Current week. "Mut and Jeff's Wedding."

Duchess: Second week of Robert McLaughlin's new play, "The House Without Children." After this week the house will be dark. Vaughan Glaser closed his stock engagement at this house two weeks ago.

Miles, Priscilla, Star: Give good vaudeville.

At the Empire: "Darlings of Paris," featuring Zallah.

"Hip Hip Hooray" did close to a $50,000 week at the Hippodrome. Frank Crumit, a former Jackson, Ohio, boy appeared at the Hippodrome and was one of the hits of the bill.

Charles T. Aldrich, appearing in "Hip Hip Hooray," is a Clevelander, living on Clifton Boulevard, Lakewood.

Vaughan Glaser has taken the Lyceum Theater for a stock season. This was formerly the Lyric and later the Grand and renamed when Glaser had a season of stock there last season.

The Cleveland Council permitted the Vaughan Glaser company to give a Sunday night performance of "Romance" for the benefit of Miss Constance Kenyon, who has been a member of that organization for the past eight years, who has been critically ill the past month. The Hess Harmonists hold the record for continuous engagement. This organization of musicians have been playing at the Berghoff for the past twenty-four consecutive weeks and have just signed so appear there for twelve more, making thirty-six weeks, this group of musicians comprises George Hess, Edythe Hess, Nat. Boswell, Clark Myers, and James Palise.

GEORGE B. MCKITTERICK.

WOOD'S ROSTER, SYRACUSE

SYRACUSE, N. Y. (*Special*).—Wieting (H. E. Lynch, mgr.): The leading characters in Mr. Wood's Stock company are taken by Rita Knight and Guy Harrington. Their work is satisfactory and pleased all. Others in the company include Maurice Jenkins, Clifford Alexander, Edna Macbeth, Walter von Boekman, J. H. McCarthy, Frank Hetterick, Betty Farrington, and Edna Preston. The production is under the personal direction of J. Francis Kirk, who also took the part of Captain Hodge in the play. Week Mar. 12, "The Yellow Ticket."

FREDERICK E. NORTON.

BOSTON

BOSTON, March 15 (*Special*).—The most important change at the theaters last evening was that at the Hollis, where Cohan and Harris brought out "A Tailor-Made Man" with an unusually large cast, in which were several Boston favorites.

At the Copley the French company changed its bill and the Jewett Players, who have the house for the matinees, put on Henry Arthur Jones's familiar play, "The Liars," which is always welcome here. The Castle Square drew a crowded house with "Hans and Frits," a piece apparently to the taste of the patrons of that theater.

At the other theaters: Plymouth, Guy Bates Post in "The Masquerader;" Tremont, "Miss Springtime;" Colonial, "Boys Will Be Boys;" Shubert, Lina Abarbanell, in "Flora Bella;" Park Square, "Fair and Warmer;" Wilbur, "The Blue Paradise."

Charles Emerson Cook, the publicity man of "Boys Will Be Boys," is renewing old friendships. Mr. Cook is a Bostonian and was formerly connected with one of the papers here. Few men in the theatrical business are better known in Boston.

Tributes continue to be paid in the papers to the late C. Leslie Allen, father of Viola Allen. He was always well liked here and now he is gone playgoers who remember him are anxious to express their appreciation of his work. Another player well known here who died recently was Lindsay Morison, whose death occurred on Washington's Birthday. None of the papers here had any obituary of him and the theater-going public only learned of his death through a paragraph in one of the Sunday papers. Mr. Morison managed summer seasons of stock at several of the theaters here. His wife, Rose Morison, who survives him, is a capable actress and is well liked.

I had a chat with Victor Herbert the last day that his beautiful opera "Eileen" was at the Shubert. He said that it had always been his desire to write an Irish opera that would live as the representative Irish opera. We spoke of "The Lily of Killarney" and "Shamus O'Brien," but he claimed that their composers were not typical Irishmen nor their works typical of the country. Mr. Herbert watched the performance as closely as if it had been a first night. Nothing that he has done as yet will compare with "Eileen," and it is likely that his desire to be known as the composer of the typical Irish opera will be gratified. During its run here it grew steadily in favor and many Bostonians confessed to seeing it a half dozen times or more.

"The Masquerader," with Guy Bates Post, is drawing large houses at the Plymouth. The cast is excellent throughout. All the reviewers praised Louis Calvert, and it seems likely that the piece will have an extended run.

DUDLEY CLAPP.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—Otis Skinner, a favorite in Louisville for many years, pleased large audiences at Macauley's Mar. 5-7, in his latest success, "Mister Antonio." The Avery Hopwood farce, which was a New York success, "Fair and Warmer," finished the week to good business. "Princess Pat," Mar. 12-14, and "Every Woman, Mar. 15-17.

Excellent business ruled at Keith vaudeville house, Mar. 4-10. Appearing, Messie and Harriet Rempel and Players, Fred Whitfield-Marie Ireland and company, Brenzk's Models, Lloyd and Britt, Adelaide Boothby and company, Australian Creightons, Queenie Dunedin, and Denman Thompson's Old Homestead Double Quartette, rendering famous old melodies.

The Buckingham had the Girls from the Follies musical burlesque company with a large and comely chorus, and up-to-date comedians, week ending Mar. 10, drawing good houses.

There is no change here in the prosperity of the moving picture houses. All of the places had attractive features, and drew big business.

A notable amusement feature week Mar. 5, was the presentation of an original Greek play by students of one of the Louisville colleges, "Phidias," written by Rolla Wayne, a Louisville man. Competent critics speak highly of the play and its presentation.

The Gayety Theater which has been in the hands of a receiver has petitioned release therefrom alleging before the proper court, restored financial standing.

Myrna Sharlow, soprano was soloist at a concert of the Louisville Musical Club, Mar. 6, and was recipient of high praise in critic reviews of the occasion. The young artist is a near relative of the president of the Louisville and Nashville R. R. Her aspiration lies in the romantic roles of Grand Opera.

An ordinance is pending in the Louisville Council, looking to the censorship of moving pictures, as a result of a recent meeting of a number of good ladies of Louisville, where speeches were made, advocating dress reform, and drastic action as to censorship of the pictures. A report of the meeting indicates that several hysterical speeches were made.

Announcement is made of the serious illness of Colonel William H. Meffert, now City Auditor of Louisville, but for many years identified with theatrical affairs in this city. He was for a number of years manager of the old Masonic Temple Theater, but is best known as head of the famous Meffert Stock company from which graduated some of the best known professional people now before the public, including D. W. Griffith, the master mind in the moving picture world. The Colonel is in his seventy-sixth year, and is probably one of the best liked men Louisville ever produced in any walk in life.

CHARLES D. CLARKE.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—Neil Schaffner, a local boy, is appearing this week at the Princess with Geo. Mason's Who's Who company and is making a real hit. Other members on the bill including Jessie and Dolly Miller in Hawaiian songs and dances, are Marlo and Duffey in Comedy Bar act and Cowles and Dustin, Harmony singers, all top liners. Coming Mar. 12, "Hit the Trail Holliday" Managers Arve and Julius of the Strand, and Manager Lego of the Majestic, and the manager of the Lyric, put on special numbers at their movie houses, for the benefit of the visitors at the Auto Show. Manager Lego has just returned from a business visit to Chicago.

LILLIAN M. RANKIN.

FIRST WANE OF THE SEASON

Legitimate in Cincinnati Approaches the End—High Prices Can't Compete with "Pictures" and Automobiles

CINCINNATI (*Special*).—Things are not as they used to be in the theatrical world. In the old days, and it is not necessary to date back so many years, either, the drama houses ran well into the month of May, having opened their season early in September. Now, each year, the season seems to shrink a little and when we get through the month of March without having a motion picture thrust upon us we are indeed fortunate. Not that motion pictures are undesirable forms of entertainment, for they serve a wonderful purpose both for amusement and education, but that the spoken word seems to be losing its grip on the public. It has been said that the motion picture and the automobile are a big factor in causing slack attendance at the regular attractions, but old High-Cost-of-Living should probably stand the greater share of the responsibility. The proportion of the population that has two dollars per seat to spend is exceedingly small, and an entire family may attend a good picture show for a half dollar. Incidentally, one can travel quite a distance on two dollars worth of gasoline, so it might not be a bad idea for managers to decrease the price to the public while still maintaining the quality of the production, and depend upon a greater volume of business to carry the finances to the right side of the ledger. This trend of thought is thrust upon us here in Cincinnati because of the fact that the Grand has only one more regular attraction billed this season and the Lyric but three.

Local critics were unanimous in the opinion that "The Flame" does not approach previous productions of Richard Walton Tully in real merit, but I am inclined to believe that they failed to look upon it from the proper angle. While undoubtedly it is intended to re-create the atmosphere of "The Bird of Paradise," and while its action may smack of old-time melodrama, it is so different in conception, so picturesque in its staging and so poetic in its lines, that as a whole it seems to form a far more artistic entertainment than its predecessor. Special mention should be made of splendid work done by Louis Ancker, Francis Verdi, June Hawthorne, Godfrey Matthews, and Marion Coakley. Upon them fell the bulk of the situations and even in the most intense scenes so palpably melodramatic in conception, their artistry saved the situation from becoming mere stage clap-trap. Manager C. Hubert Heuck reports a fair week's business for "The Flame" at the Lyric, week Mar. 4-10.

John Mason, in Cleves Kinkead's Harvard Prize Play, "Common Clay," opened at the Grand Mar. 5. Its advent was awaited with interest by Cincinnati theatergoers, but the play failed to arouse any particular enthusiasm. It proved interesting as an entertainment and we were pleased with the capable company with which Mr. Mason had surrounded himself. Clara Joel as Ellen Neal was intensely human and carried the honors of the performance, next to the star, of course, who, however, seemed to have less to do than formerly. The entire company was adequate. Business report, fair.

Nan Halperin is a real sensation at Keith's. A few of us remember how she filled in for a part of a week at the same theater a couple of years ago when another act went bad, and how unheralded and practically unknown to the public, she scored an instantaneous hit. The papers failed to give her proper credit at the time, but like Caesar, she came, she saw, and she conquered. Miss Halperin refutes the all too frequent assertion that real artistry has no place on the vaudeville boards. Evan Burrows Fontaine and her associate dancers are particularly good in a series of interpretative dance pantomimes on a bill that is otherwise far above the ordinary.

The Empress Theater this week is proving that even those audiences which patronize the cheaper forms of entertainment are not averse to a bit of seriousness now and then. In "The Bachelor," a clever little comedy that occasionally borders on the tear-producing type of drama, Grew, Pates and company score an immense hit. The audience likes the comedy immensely, but it also likes the serious relief that is afforded from time to time. Here's a real worth-while hint for writers of vaudeville material. Too much of anything becomes a bore, even comedy. Mix it up and you have an entertainment.

Raymond Hitchcock and Joseph Santley in "Betty" close the regular season at the Grand, week Mar. 12-17, and the "Birth of a Nation" will open for what is expected to be a several weeks' run Mar. 19. An orchestra of forty pieces will furnish the incidental music. Should the film fail to attract the attention that is anticipated, other regular attractions may be booked.

Al Jolson in "Robinson Crusoe, Jr.," at the Lyric week Mar. 11-17.

WILLIAM SMITH GOLDENBURG.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*). — Academy: Manager L. M. Boas gave local theatergoers a great treat matinee and night, Mar. 6, when he presented Madame Bernhardt, who made her first appearance to our city. Madame Bernhardt is surrounded by a good vaudeville bill. Bernhardt was presented with flowers by members of the local French societies; S. R. O. crowds turned away at both performances.

Savoy (Mar. 5-10): E. E. Clives and company, Boudin Brothers, Herbert Lloyd, Lamb and Morton, Baseball Four, Florence Rose Fashions, Keystone Fox comedy, Richard Bennett in the photo drama, "And the Law Says," Jack Kennedy and company in "Don't Do It," St. Clair and St. Clair, Ed. Morton, Rice and Werner, Jaffolo and Werner, Keystone comedy, Mutual Weekly, Ford Weekly, and Anna Q. Nilsson and Eugene Strong in "Infidelity" to good attendance.

Bijou (Mar. 5-10): Hendrix and Padula, Joan Storm and John Marston, Lewis, Belmont and Lewis, the Milani Five, the Buck Brothers, the "Great Secret," the Pathe News, Keystone comedy, Lou Tellegen in "The Black Wolf," Leo Pernikoff and Ethel Rose and the Imperial Ballet, Everywoman's Sister, Thomas and Henderson, Scheffell and Richman, Pielson and Rose, Charlie Chaplin in "Easy Street," Pearl White in "Pearl of the Army," Pathe News, and Theodore Roberts in "The American Consul" to very large attendance.

Academy: "Are Passions Inherited" was the big feature to good attendance Mar. 5; "The Law Decides" and Mary Pickford in "The Eagle's Mate" Mar. 7-10, to large attendance.

Plaza, Palace, American, Globe, Lyric, Tower and Star all drawing large attendance with feature photoplays.

Ground is to be broken at once for a new theater which will be constructed by remodeling and building onto the old Rich's Theater. Plans already completed are designed to give the theater a South Main Street entrance; A. A. Spits, of Providence, heads the company which will build the house. It is expected that it will open on Labor Day. The policy of the new theater is tentatively announced as one of vaudeville and feature pictures, and Mr. Spits, who has for a lifetime been identified with nothing but theatrical enterprises elsewhere, is confident that the large seating capacity and location will enable him to give a thoroughly high class program at little cost.

W. F. GEE.

ST. LOUIS

ST. LOUIS MO. (*Special*).—There seems to be no doubt but that this has been a wonderful season in St. Louis for the really good attractions—the best that the city has seen since the popularity of the "movies" became so great. Of course the "Ziegfeld Follies" did well—better than they deserved perhaps, when one considers the actions of some of the principals. "Kidding a show" comes near to being one of the cardinal sins in the theatrical profession, and on the evening that I saw the performance several of the principals persistently talked "off stage," confided jokes to one another behind their hands, laughed uproariously as humorous happenings that the audience was not in on, and conducted themselves in a way that would have been the occasion for several large fines from most stage directors. However, the "Follies" broke all records. Leo Ditrichstein had a good week, Mar. 5, in the first appearance of "The Great Lover" here. The long run of the new Lewis B. Ely play, "A Dry Town," at the Players, continues unabated, but the end is in sight since the announcement for the sixth and last week, to begin Mar. 18, has been made. This run, sixty performances, sets a record for St. Louis.

D. W. Griffith's "Intolerance" is still running at the Shubert-Garrick, with the probability of four or more weeks. "Fair and Warmer" had its first St. Louis production at the Jefferson, Mar. 11. The vaudeville houses led by the Columbia with Emma Carus, are having a lenten business that is unusually good.

HAGERMAN.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Mr. and Mrs. Coburn headed a brilliant cast at the Montauk week March 5, playing "The Yellow Jacket." The cast was at its best and the play was well enjoyed by large audiences. "The Heart of Paddy Whack," with Chauncey Olcott, current week.

For its first appearance in Brooklyn, "The Lodger" was seen at the Majestic Theater week March 5. It is based on both comedy and drama and found great favor in the audiences, who turned out in large numbers despite the consistent inclement weather. Lionel Atwell led the cast and his work was admirable, as can also be said of his supporters. The play was keenly watched by the audiences. This week "A World of Pleasure."

"America First" was the topline feature at the Bushwick March 5, and the management could hardly accommodate all comers. Other features were Bert Baker and company in "Prevarication," Porter J. White and company and Rath Brothers. The balance of the bill comprised Bernie and Baker, Lohse and Sterling, Marie Stoddard Leight and Jones and the eighth episode of "Patria."

Brice and King were the headliners at the Orpheum, but were well pressed for the honors by others. Belle Baker, Marx Brothers, Harry Cooper and Stuart Barnes, with Brice and King and others, constitute a program that is indeed rarely surpassed. Capacity houses at every performance. In addition to those already mentioned, Ralph Dunbar's Tennessee Ten, Mazie King and company and Lewis and Whie together with the eighth episode of "Patria" appeared. It was the finest vaudeville bill offered this season.

R. J. MERKLINGER.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The Park Theater, Ernest Lynch manager, home of legitimate attractions, housed three interesting and catchy productions week March 5-12, including "Watch Your Step," the opera "Robin Hood," Luigi De Francesco, conductor, and "Pollyana," with Patricia Collinge and the New York cast in the play that makes life seem worth while. Good business attended each the latter attraction being considered especially above par, running for three nights and one matinee to excellent houses.

Despite a miniature blizzard, March 5, Poli's big theater was packed to the doors. Capacity business continued throughout the week. Vaudeville's headliners here were Neek Suen (an American posing as a Jap) in Hong Kong mysteries. The Melody Six got the biggest applause, however, being a bevy of pretty and talented musicians and singers. Stephen D. O'Rourke, billed as the John McCormack of vaudeville, gave delightful interpretations of Irish songs as a headliner offering, March 8-10. Other good vaudeville acts completed the Poli bill.

The Plaza always draws its big coterie of pleased patrons, where John P. McCarthy, manager, shows standard vaudeville and photoplays. The vaudeville headliners included "The Railroad Hotel," with Wm. Hanlon and company and Elno Cleve and Nan O'Connor in Scotch comedy. Bell and Frieda, Hill and Sylvione, Earl and Sunshine, Williams and Held and The Fantino Trio added to the bill's enjoyment. This cosy theater is one of the most successful in town and claims the youngest manager.

Empire, Geo. Green, manager, has excellent photoplays, and always clean.

MARY SAYLES HANCORT.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*). — Russell Fiske O'Hara Mar. 2, 3 and matinee, pleased big audiences. "In Walked Jimmy" Mar. 9, 10. "The Girl Who Smiles," Mar. 12, 13. Dominion (Mar. 5-7): Josie Flynn's Minstrels scored great hit; others who also pleased were Quigley and Fitzgerald, E. Kelly Forrest, James and Jessie Burns and Hill and Ecker, to the usual capacity business. The Family (Mar. 5-10): Vaudeville and pictures to good business.

J. H. DUBE.

BALTIMORE

BALTIMORE, (*Special*).—The production of a new work by Eugene Walter invariably arouses more than the ordinary interest attaching to new plays, and is always an occasion to be looked forward to with considerable curiosity and not a little expectancy for something out of the usual run of new productions. It was not surprising to find a discriminating audience on hand at the Academy on Monday when "The Small Town Girl" was given what was practically its premier. While Mr. Walter is credited with most of the work of writing this piece, Cronin Wilson is named as co-author, to what extent, is a matter of conjecture. A. H. Woods stands as sponsor for the new offering, which is described as a comedy with a satiric vein. It is in three acts, all of which are laid in New York. The interpretating cast is unusually strong and includes such players as Charlotte Walker, Lucille Watson, Regina Richards, Mrs. Stuart Robson, John Milltern, Edwin Abeles, Geo. LeGuere and Edward Gillespie.

"Experience" continues to smash all theatrical records as far as local conditions hold, and seems destined to capture the distinction of being the most successful play ever presented in this city from a box office standpoint. Its success is chiefly due to the magnificent press work exerted in its behalf. As a play it leaves much to be desired. It now enters on its fourth week at Ford's, with the house practically sold out. Week March 19, "Seven Chances."

All fashionable Baltimore flocked to the Academy last week to pay homage to charming Marjorie Patterson, whose first professional appearance in her own city was attended by all the success predicted. Miss Patterson was accorded a personal ovation at each performance, the like of which has seldom been bestowed on any player. And it is more than gratifying to remark that it was all richly deserved, as her work entitled her to all the praise lavished upon it. Apart from Miss Patterson, "Pierrot, The Prodigal" was an artistic treat. Winthrop Ames deserves unstinted praise for the manner in which he has handled this production. Margot Kelly's "Phrynette" is something not soon forgotten for many reasons. Paul Clerget and Mme. Perrier are exceptionally gifted artists.

The Ziegfeld Follies begin their engagement at the Academy March 26. Harry Henkel has just announced another new play for his house, week March 19, when the Charles Frohman company produces "The Case of Lady Cambria" with Mary Boland and Lynne Harding in the leading roles.

Mr. Belasco maintains silence as to his next production which will be made at Ford's, March 26. Charles E. Ford has secured the original company of "The Blue Paradise," with Cecil Lane and Cleo Mayfield, for week April 23, and he also promises another engagement of Herbert's masterpiece, "Princess Pat," in the near future.

The Baltimore Symphony Orchestra gave the last, but one, of its series of concerts at the Lyric March 9. Wagner's "Liebstood and Love Music" from "Tristan and Isolde" was the feature of the evening. Ethel Leginska was the soloist.

I. B. KAHN.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*). — Griffith's film, "Intolerance," at the Metropolitan week commencing March 4. Robert B. Mantell, in Shakespearean repertoire, returns week March 11 to the Metropolitan after an absence of three years. "Fair and Warmer" and "The Bird of Paradise" follow Mantell.

An enthusiastic audience, which filled every seat in the Auditorium, besides some 450 extra chairs on the stage, greeted John McCormack Monday night, March 5, when the famous Irish tenor made his annual appearance in this city. He was ably assisted by Donald McBeath, the young Austrian violinist, and Edwin Schneider, pianist.

Eddie Leonard in "A Minstrel's Return" and George White and Lucille Cavanagh share honors as headliners at the Orpheum week March 4. Louis Mann week March 12. The bill at the Pantages, week March 4, includes "The Girl From Amsterdam" and Barbier Thatcher and company in "The Way Out." Earl Cavanagh, assisted by Ruth Tompkins, in "Mr. Inquisitive," heads the New Palace bill, while four Chinamen and a Chinese girl booked as the Sun Fong Lin Troupe, in a novelty act, are the chief attractions at the New Grand. "The Mischief Makers," with the Yaaka Hula girls, Hawaiian dancers, are at the Gayety.

At the Lyric, Strand, New Garrick and Aster, photoplays of high order to big audiences.

CAROLINE BEEDE.

MONTREAL

MONTREAL, CAN. (*Special*).—"The Girl Who Smiles" at popular prices at His Majesty's, Mar. 5-10, proved on the whole a very agreeable entertainment. The chorus and some minor details might have been improved upon, but Beth Croves-Young as Marie, Fred Frear as Paul Fabre and Willis Claire as Dechanelle, all acquitted themselves well.

Harry Fern and company in "Vetrans" proved a very attractive item on the Orpheum program. "The Intruder" is an amusing skit and Frank Hale and Sigma Patterson give a good dance program. "Hello, New York," with the ever popular Lew Kelly as the Dope, is the bill at the Gayety. Parillo and Fabretto, comedy musicians, are the headliners at the Francais. The French Stock at the National is appearing in "Sherlock Holmes." M. Scheler is seen to advantage in the title-role and J. P. Filion scores as Miriarity. The Orpheum will have a Summer stock commencing May 7, Perch Meldon will be the stage director.

Bernhardt plays a three nights' engagement at His Majesty's, commencing Mar. 19.

W. A. TREMAYNE.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—"The Blue Paradise," with John E. Young in the leading role, played a successful engagement at the Heilig, Mar. 1-3.

Albert McGovern and Ruth Gates gave a strong and finished performance of the leads in "The Hawk," the offering of the Alcazar Players at the Baker, week Feb. 25. The play, however, was not suitable, and popular response was weak.

With Claude Gillingwater in "The Frame-Up" as the topliner, the Orpheum presented a bill of standard quality to somewhat diminished audiences, affected apparently by the arrival of Lent.

Pauline, the psychologist, shared the favor of the audiences at Pantages with Hugo B. Cook and Marie Dunkel in "After Ten Years."

JOHN F. LOGAN.

BERKELEY, CAL.

BERKELEY, CAL. (*Special*).—An active dramatic season is planned by the students of the University of California. The English Club will stage Canterbury Pilgrims, written by Percy MacKaye. This is the same play that the Metropolitan Opera Company is to put on in New York in the near future. More than two hundred people will be required for the cast. The play will be held in the Greek Theater, which seats close to ten thousand people.

Kolb and Dill are drawing large crowds of Berkeley students into Oakland to witness "The High Cost of Loving" at the Macdonough. This play was written by Frank Mandel, a graduate of the University of California. While at college Mandel wrote many of the plays that were presented on the campus and his name is well remembered here.

E. H. HIRSCHFELDER.

CONNELLSVILLE, PA.

CONNELLSVILLE, PA. (*Special*).—The Connellsville Lodge, No. 16, L. O. O. Moose, open the Soisson Theater Feb. 19 with a minstrel show. The program sold out for $1500. The Moose were highly elated over realizing a goodly sum of money. Chas. E. Stout is the director. Every seat was sold in advance for the Gettysburg Glee Club, Feb. 21, guests of the King's Daughters of the Trinity Lutheran Church. The Elks are giving every Thursday evening to the wives and daughters of the Elks. Bowling and pool are popular and are enjoyed by the ladies. All the movies are doing profitable business.

(MRS.) FRED ROBBINS.

FREMONT, NEB.

FREMONT, NEB. (*Special*).—Larson: "Birth of a Nation," Feb. 20-21, return engagement. Empress: Triangle, Paramount, Metro and World pictures. Wall: Patria serial, Pathe. Bluebird, Fox, Artcraft and General Film company. Two changes of vaudeville weekly.

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SELMA, ALA. (*Special*).—Academy of Music: "September Morn," to success. "Bringing Up Father in Politics," March 6. "Potash and Perlmutter," March 12. Best photoplays at the Academy and the Walton, to packed houses. BEN. J. SCHUSTER.

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REPORTS FROM MIRROR CORRESPONDENTS

KANSAS CITY

KANSAS CITY, MO. (*Special*).—Shubert, (J. B. Fitzpatrick, mgr.): Even coming as it did, on the heels of "Chin Chin," "Fair and Warmer," week Mar. 4-11 was hailed as the cleverest farce of the season. It furnished a delirious evening without once resorting to lines either daring or in poor taste, and, despite the Lenten season, played to houses ranging from good to big. The production was most pleasantly staged, and capitally acted for the most part. John Cumberland, as the impossibly model husband of excruciating goodness, was the bright particular star. Francine Larrimore in Madge Kennedy's role of the unsophisticated wife was adorably clever. Olive May, Helen Gill, Raymond Bloomer and William H. Sullivan contributed greatly to the success of the comedy. Brian Cawthorn Bennett in "Sybil," Mar. 5-10. Underlined: "Hit-the-Trail-Holliday."

Orpheum (Lawrence Lehman, mgr.): Servais Leroy, assisted my Mlle. Mercedes and Francisco L. Bosco, topped last weeks bill with a magic act of the most baffling illusion work ever seen here, of the kind that the closer you watch the less you know. Donahue and Stewart pleased with a nonsense stunt which included some clever dancing. Other acts were not up to the standard.

Pantages Empress (W. J. Timmons, mgr.): This bill was also headed by a mystery act, the position being occupied by Hardeen, the handcuff king. The other feature of the bill was John T. Doyle's comedy playlet "The Danger Line." Enjoyable acts were contributed by Joe Whitehead, Ross and Ross, and Wood, Melville and Phillips, the latter in a singing-talking-dancing novelty. Good houses.

Globe (Cyrus Jacobs, mgr.): The Globe featured an unusually diversified bill last week. The Archie Nicholson Trio, clever musicians and comedians, headlining, shared popularity, Roy Harrah and his three skating beauties. The Regent Trio, Rogers and Dunstan, and Duffy and Dunn were all laughing hits. Business satisfactory.

Gayety (Geo. Gallagher, mgr.): The Spiegel Revue, week Mar. 4-11, brought an unusually large and handsomely gowned chorus as well as an elaborate scenic production. One of the chief features of the show was Marie Allen in art poses representing the covers of popular magazines. Big houses.

Century (Jos. Donegan, mgr.): Jack Reid's Record Breakers made good that name at the Century last week. One of the unusual features of his unusual show was a "perfect figure" contest. Underlined: Social Follies.

Garden (W. H. Quigley, mgr.): "Peg o' My Heart" was the International attraction week Mar. 4-10, and attracted good houses. Carewe Carvel essayed the title role, and was ably supported by an adequate company. The production ran smoothly. This week: George Sidney in "Busy Izzy."

The Kansas City Screen Club's First Annual Movie Ball at Convention Hall, Mar. 6, was an unqualified success. The Film stars, a riot of color and pretty girls made a dazzling array. The notables present from the movie world were headed by Crane Wilbur, Mr. and Mrs. Bryant Washburn, and Vivian Rich. The beauty contest was won by Ivy Fuller of Manhattan, Kansas, and she will be sent to the picture city within the next month.

The New Gaiety Canter showed "The Crisis" for three weeks to uniformly good business. Marie Doro in "Castles for Two" at the Royal, Fannie Ward and Hayakawa in "The Chest" at the Regent, and Mary Pickford in "A Poor Little Rich Girl" at the Twelfth Street, all to capacity business for the week.

J. R. MCCLEERY.

PORTLAND, MAINE

PORTLAND, ME. (*Special*).—Jefferson: Second week of March's Musical Merry Makers in repertoire. Keith's: Vaudeville featuring "The Dream Garden" and Dan Burke and company. New Portland: Vaudeville. Headliner, first half of week, Justice, The Six Entertainers, last half.

City Hall Auditorium: Thursday evening, Will C. Macfarlane, the municipal organist, was the soloist. His program included excerpts from Wagner's operas and Tschaikowsky's "1812" Overture, rendered with a skill to make Portland more proud than ever in having such an artist. Strand: "Castles for Two," "The Scarlet Letter," "The Royal Pauper" and "Out of the Wreck."

Empire: During the process of remodeling whereby three hundred seats are to be added, this house remains open and during the week showed: The Elm, (H. Rosenthal, mgr.,) the newest of the picture houses is doing capacity business. William E. Reeves, manager of the Strand, attended the reception given to Roscoe (Fatty) Arbuckle at the Copley-Plaza in Boston and was enthusiastic in his praise of the man as well as of the actor.

PALMER STRAW.

GRINNELL, IA.

GRINNELL, IA. (*Special*).—May Robson with an excellent supporting company appeared before a large audience at the Colonial Theater, Feb. 20, in James Forbes' comedy "The Making Over of Mrs. Matt." The play was enthusiastically received. Miss Robson has rarely been seen to better advantage than in her present play. Burr Caruth as Mathew Lawson, James I. Mitchell as Lawson Junior, Elizabeth Warren as Mary Lawrence deserve special mention, and Marie Pavey as a maid evoked numerous laughs in the closing act by some effective comedy work.

The Wisconsin Players in three one-act plays at the Colonial, Feb. 21. HAROLD L. BAYER.

PASADENA

PASADENA, CAL. (*Special*).—"The Melting Pot," by Israel Zangwill and "Alias Jimmy Valentine," have been the two widely differing bills of the Savoy Players for the past two weeks, both given excellent production. "The Melting Pot" was especially well received by appreciative audiences, and offered capable character work in several of the roles, notably the Puppetmeister of Orrin Knox, Frau Quixano of Vali Hobart, Mendel Quixano of Frank Staples, with remainder of the roles excellently filled. A special performance of the play was given at the Pasadena high school under the auspices of the Parent-Teacher Association to an audience of 1,200 largely students of the school.

"Alias Jimmy Valentine" received a good presentation and proved popular. Dolores King and Billy Abbott as the two Lane children were particularly pleasing in their naturalness and absence of stage fright. Virginia Lykins as Rose Lane and Gilmor Brown as Jimmy Valentine headed a capable cast.

Three little five-minute sketches in rhyme by Austin Dobson were presented for the weekly special feature Feb. 27, the three chosen being "The Cap That Fits," "The Secrets of the Heart" and "Goodnight, Babette." Extreme simplicity was carried out in the staging with the use of simple drapery, and the three brief episodes were charmingly presented.

The play contest held by the Pasadena center of the Drama League of America has closed, with a number of plays, both one-act and longer, submitted. Announcement of the awards will be made shortly, and the winning plays will be presented at the Savoy Theater under the direction of Gilmor Brown.

Plans are being made for the production of a big pageant in Pasadena on the afternoon of Memorial Day, when under the auspices of the local Red Cross chapter the history and symbolism of the world-wide Red Cross will be presented in a pageant. Representatives of all nations where the Red Cross exists will take part in this affair and it is planned to use many children, groups of marchers, tableaux features, professional and other effects to complete the production. The pageant will be directed by Gilmor Brown, who is supervising its writing and planning.

"The House of Glass," billed at Clune's Pasadena theater, Mar. 6, was well received. "Pep," a lively musical comedy by John Reber of San Francisco, was given a good production by a cast of amateurs on Feb. 1-2 for the benefit of a home for the aged.

MARJORIE C. DRISCOLL.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Hertz, the symphony leader here says that Mrs. Herman Lewis did not secure him the berth in San Francisco. Mrs. Herman Lewis, a musical "booking" agent of New York has sued Alfred Hertz for $1,000 commission claiming that she is entitled to that amount for having secured him the position of conductor of the noted orchestra of this city. She is suing for 10 per cent of the first year's salary. He denies that she had anything to do with the present contract.

The Columbia has a very pleasing entertainment in Rose Stahl's offering of "Our Mrs. McChesney." Julian Eltinge at the Columbia, March 12, in "Cousin Lucy." The Alcazar is turning hundreds away nightly from Kolb and Dill's offering, "The High Cost of Loving." I believe this is the most successful vehicle this team has ever had. The Cort did a big business with the Boston National Opera company. "The Blue Paradise" opened to a full house, 5. Best seats $1. The Wigwam has three generations of one family on the stage. Georgie Woodthrope, her daughter Georgie Cooper, and the little son of Georgie Cooper and her husband Landers Stevens, "Salomy Jane" this week and "The Sun" next.

The Orpheum has Gillingwater, assisted by Julie Herne, the Misses Campbell, Pat Barrett, Walter Weeks and boldovers. The Empress has The Aeroplane Girls Kremka Brothers, Weber and Wilson, and the Metropole Four. Pantages, the Hipp and the Republic, now running stock, are doing well.

A. T. BARNETT.

SALT LAKE CITY

SALT LAKE CITY (*Special*).—The Salt Lake Philharmonic Orchestra appeared at the Salt Lake, Mar. 4, with an instrumentation of forty-five pieces. Arthur Freber, director; Claude Sweeten, acting concertmeister, and Becky Almond, soloist (piano).

At the Orpheum, Phyllis Neilsen-Terry delighted many who were unaware that she was an accomplished vocalist. Trovato and Milt Collins took the laughs. Janet Adair, Myrl and Delmar, Aileen Stanley, and Mijares complete the bill.

Nana Bryant received much praise from local critics for her portrayal of "Madame X" at the Wilkes, week ending 4. Current week, "Little Women." C. E. JOHNSON.

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REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—After a week of "movies" the Orpheum returned to vaudeville, featuring a musical tabloid, "A Nut Sundae." Mysto, the Giant, the Burton Sisters, and other meritable acts, together with six reels of pictures complete the generous bill. The attendance took quite a jump upwards at the introduction of vaudeville again.

Marguerite Clark in "Fifi" drew good houses at the Alhambra. The Strand offered "The Web of Desire," Dorothy Gish in "Stage Struck," and "Sloth" of the "Deadly Sins," to frequent capacity houses.

The stupendous increase in attendance at the Butterfly since the advent of Mr. Landau to the managerial staff is indeed worthy of note and favorable comment. It has become quite a common affair to see the lobby overflowed and the crowds standing out in the cold almost to the street line awaiting admission. Mar. 5, Virginia Pearson in "Sister Against Sister," to crowded houses. The Novelty Minstrels head the Crystal bill. Rucker and Winifred amused with bits of comedy. Pa Perkins and Polly presented a novelty skating act. The Maestro company in juggling and pantomime. The Three Romanoffs completed the bill with boomerang manipulations. Attendance normal.

At the Davidson the Dolly Sisters in "His Bridal Night," to be followed by Leo Ditrichstein in "The Great Lover." The Merrill had Harold Lockwood and May Allison in "The Promise"; return engagement of "Skinner's Dress Suit." Capacity houses. "Paid in Full" at the Shubert for the week. Eva Fay, mind reader, at the Palace, was held over for another half week. This is the first time this has been done at the Palace and speaks well for her box-office value, as is shown by the frequent crowds awaiting admission. "Miss America," a military satire, headed the last half-week bill.

The Empress offered "The Kentucky Belles," with practically the same cast. "Let's All Be Americans" was the feature melody of the evening. Attendance very good. At the Gayety, "The Monte Carlo Girls" to very good houses throughout the week. Lyman Howe's motion pictures came to the Pabst for three days, playing to good attendance.

Owing to the accident to Madame Schumann-Heink, Madame Louise Homer has been substituted to appear at the Auditorium Apr. 18 in connection with the A. Capella chorus. The Chicago Symphony gave a concert at the Pabst to their regularly normal attendance.

At the Majestic, Pat Rooney and Marion Bent headlined in their familiar sketch. "At the News Stand" (second edition). Orville Harold entertained with vocal selections in tenor; Nellie V. Nichols presented a musical and comedy mixture similar to that of last season. Raymond Bond in "Remnants," a home-spun comedy. Mlle. Doria presented a canine sketch. William Ebs offers a vaudeville novelty. The Flying Russells in acrobatics and the Orpheum travel weekly completed the generous bill. Sold out sign displayed several times during the week.

JOE A. KISS.

DULUTH, MINN.

DULUTH, MINN. (*Special*).—Lyceum (J. L. Morrissey, mgr.): "The Tango Queen," a superior burlesque offering, opened week Feb. 18, and played for three days. Jack Reid's "Record Breakers," another popular burlesque, opened a three days' engagement, Feb. 25.

"Daddy Long-Legs" was at the Lyceum, March 1-3, with an excellent cast including Edna Walton and Harry Hollingworth. Seat sale heavy. "Hit-the-Trail Holliday," March 7; "Her Unborn Children," March 14-17. "Princess Pat," later. "The Social Follies," presented by the Adeline Amusement company, March 4-5-6, included in its cast Fred Reeb, the German comedian who won fame with Daly, Frohman, Dillingham, and Weber and Fields. "The Bird of Paradise" will play its annual engagement at the Lyceum week March 19. The cast this season will be headed by Miss Olin Field.

Orpheum (Arthur B. White, mgr.): Alice Eis headlined the Orpheum for week Feb. 25, in her artistic dancing fantasy. "Halloween," with Bert French. Charlie Grapewin won great favor with his comedy sketch, "Poughkeepsie"; and Hirschel Handler rivaled the headliner in applause gained by his entertainment at the piano. A realistic rendering of Robert Service's poem, "The Shooting of Dan McGrew" was especially appreciated. The bill week March 4 was good, but not as popular as the preceding. Cecil Cunningham topped the bill, with seven of the "Honey Boy Minstrels" from the late George Evan's Honey Boys organization. Another feature of the bill was "The Garden of Aloha," with Pauline Thurston and four Hawaiians. This piece might be called a tabloid of "The Bird of Paradise," and proved to be a good ticket-seller.

New Grand (Frank Phelps, mgr.): Week Feb. 25 showed a crowded house. The first half of the week, the novelty feature was the Five Armentos a band of sensational acrobats headed by Angelo Armento, a fearless Mexican performer. Harry Anger and the King girls, in what the press agents termed "a dainty vaudeville cocktail" were the favorites the latter half of the week. Headliners of week beginning March 4 were the Inas troupe who presented a day in a Spanish camp. Klass and Waiman, syncopated musicians, occupied a prominent place on the bill.

WILDA HARSH.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, Mar. 8: "The Cabaret Girls" pleased in the vaudeville, while Gray and Granville in "The Laugh Provokers" were good. Manager William O'Neil has secured some first class bookings for after the Lenten season.

New Park, Mar. 9: Bernhardt made her first appearance in Manchester this week and gave selections from "Camille" and "Madame X" and pleased large audiences. All managers report business good despite the Lenten season.

J. J. MAHONEY.

VINITA, OKLA.

VINITA, OKLA. (*Special*).—Grand Theater: "The Garden of Allah" March 3. The house was filled and the company was excellent. This attraction was a treat to Vinita as it was out of the ordinary. "The Bohemian Girl" followed.

H. R. WARNER.

SPOKANE, WASH.

SPOKANE, WASH. (*Special*).—Auditorium: "The Bird of Paradise," featuring Olin Field as Luana, played to big business at two night and Saturday matinee performances March 2, 3. The play delighted just as genuinely as on its first appearance in Spokane four seasons ago.

Seattle interests closed a lease for the Strand Theater on First Avenue, and reopened the house March 4 with a nine-act vaudeville bill. G. J. Hagens, formerly of Missoula, Mont., is resident manager. Under the new regime the Strand will show no pictures. Its program will be exclusively vaudeville, nine acts, and they will play week runs in Spokane. The attractions come from a Pacific coast circuit which includes Seattle, Tacoma and Portland. These cities play two shows a week, four acts the first part and five the second. Fisher's Dog and pony circus; Deacon Jones' Comedy Four, colored entertainers; Wilson and Gray, girls, piano and singing; Barrio trio, Italian serenaders; Catherine Jamieson, comedienne, Knight and Howell, novelty musical act; McCarty and Gibson, singers and dancers; Glen Leonie, cycle sensations, and LeRoy and St. Claire, character comedians made the opening bill. The policy will be continuous shows Sunday, Saturday and holidays, with matinee and two night performances at other times.

Martin Beck, managing director of the Orpheum circuit of theaters, in a letter to Spokane persons interested, announces his intention of visiting Spokane within two or three weeks. The visit is presumed to be in connection with the prospective return of Orpheum vaudeville to Spokane. It is known that a group of business men have been considering for some time instituting a movement to secure big-time vaudeville and Mr. Beck has expressed his willingness to meet their representatives and go over the situation. It is three years since the Orpheum shows were withdrawn from Spokane.

Vivian Strong, soprano soloist with the Washington State college glee club, which has just finished its season, has signed a contract for a series of appearances at the Clemmer moving picture theater.

ROBERT S. PHILLIPS.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*). — Macdonough: "Princess Pat" March 1-3. Good company, catchy music, fair business.

Orpheum: Beatrice Herford and Haruko Onuki share headline honors. Balance of the program is good and consists of Florenz Ames and Adelaide Winthrop, Frances Nordstrom and William Pinkham, Maurice Buckhart, Benny and Woods, Samaroff and Sonia and Zeda and Hoot. Business improving. Columbia: Will King and his company of merrymakers in "Twenty Minutes In Chinatown." Some good singing by Reece Gardner, Laura Vail, Clair Starr and Jack Wise. Usual packed houses at every performance. Pantages: Wirth's Circus, Verna Mersereau, Exposition Jubilee Four, Hip Raymond and Madge Maitland comprise the olio of this weeks show, and are playing to good sized houses. Hippodrome: Good vaudeville and motion pictures.

T. and D.: Theodore Roberts in "The American Consul" and Lenore Ulrich in "Her Own People," to capacity houses. Franklin: "The Bad Boy," with Robert Harron and "God's Crucible," with Myrtle Gonzales and Hernandes in the leads, to good business. Kinema: "Civilization" Feb. 25-March 3, to packed houses. Jane Urban, who for the past year has been playing leading roles with a stock company in Spokane, Wash., has returned to Oakland, and is around renewing old acquaintances.

LOUIS SCHELLINE.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"Intolerance" drew large audiences to the Majestic, March 5-10. "The Birth of a Nation" (third time), March 12-17.

Brilliant vaudeville, with singing and dancing predominating, was on at Keith's, March 5-7, to very large patronage. Farilla made a hit with the accordion; Florence Roberts and company had a refreshing sketch; Ernie and Ernie were funny. Reddington and Grant had a bounding oddity; John Small and the Small Sisters did good dancing; Fern, Richelieu and Fern did clever juggling; Mrs. Vernon Castle in the seventh chapter of "Patria" and Norma Talmadge in "Panthea" were the picture. Appearing, March 8-10: Paul Dickey and company, the O'Neill Twins, Bob Quigley and company, the Primrose Four, the Nagopys, Rose Ellis, and Clara Kimball Young in a screen play.

Big business at the Academy of Music, March 5-10, with the Singer Girls as the attraction. Ben Small is the comedian, Niblo and Spencer are fine dancers, and Marion Chase has a grand voice. "Lady Buccaneers," March 12-17.

Edmond Hayes had some good company at the Empire, Hoboken, March 5-10, to very large business. "The Piano Mover" has been brought up-to-date and is now a rattling good act. Marie Jansen is prominent in the support, as is also Billy Waldron, Harry Hillis and Martha Edmond.

WALTER C. SMITH.

PORTLAND, ME.

PORTLAND, MAINE (*Special*).—Jefferson Theater: March's Musical Merrymakers in repertoire. B. F. Keith's: Vaudeville, featuring Hirschoff Troupe of Gypsies and Claude and Fanny Usher. New Portland: Vaudeville and motion pictures. Greely's: Jere McAuliffe's Musical Revue. Elm: Motion pictures, including Mabel Taliaferro, Florence LaBadie, and Harold Lockwood and May Allison. Strand: Marguerite Clark, Valeska Suratt, and Blanche Sweet, who, we regret to learn, is to appear in only one more Lasky picture. Empire: Motion pictures, including Frank Keenan, Marie Dressler, Mrs. Vernon Castle, Douglas Fairbanks, and William Hart. Portland was especially interested in the Keenan picture, "The Sins Ye Do," under the direction of Walter Edwards. Mr. Edwards was for several seasons connected with local stock companies as leading man, when he was a great favorite. As a director he is continuing that reputation of introducing distinctive touches which raise his work above mediocrity and allow the audiences to feel that they are participating in rather than witnessing a certain phase of life.

PALMER STRAW.

NEW ORLEANS

NEW ORLEANS (*Special*).—Robert Edeson, always convincing and entertaining, appeared at the Tulane, March 4-10, in "His Brother's Keeper." A good supporting company is back of Mr. Edeson and gives an excellent account of itself. "Potash and Perlmutter," March 11-17.

"The Forest Fire," with Sylvia Bidwell and a capable company, was the headline at the Orpheum March 5-11. Other features were: The fourth episode of "Patria," Al and Fannie Stedman, Thomas Duggan and Babette Raymond, Kennedy and Hollis, William Demarest and Estelle Collette, Blaset and Scott and the Travel Weekly, showing scenes along the Delaware River.

At the Portola, Bijou, Trianon, Globe, Dreamworld and the Piaza, photoplays to full houses.

J. M. QUINTERO.

STAMFORD, CONN.

STAMFORD, CONN. (*Special*).—At the Stamford, March 5, matinee and night, "When Dreams come True," poor business. "The Serenade, March 6, excellently sung to a good house. Emily Stevens and Conway Tearle, March 8, in "The Fugitive." Cohan and Harris's "A Tailor-made Man," featuring Grant Mitchell, March 9-10. Elsie Ferguson in "Shirley Kaye," March 12. Alhambra: Week March 5-10 good vaudeville and the two serials. Manager Geronimo has had such big business that he has been compelled to run four shows on Saturdays to accommodate the crowds. The Colonial is running "The Secret Kingdom" and the Strand "The Great Secret."

ROY H. WISDOM.

LA CROSSE, WIS.

LACROSSE, WIS. (*Special*). — "Fair and Warmer" played to a packed house and pleased, Feb. 23. "Garden of Allah" Mar. 21. "Lilac Domino" Mar. 28. "Daughters of the Gods" Apr. 12-15. Rose Stahl Apr. 21. "William Hodge, "Fixing Sister," Apr. 25. "Experience" Apr. 27, 28.

The LaCrosse Theater is now under the management of Frank Koppelberger, owner of the Majestic moving picture theater of this city. The house has been thoroughly renovated, remodeled and decorated at an expense of $20,000, making it one of the best in the State. First class vaudeville every Sunday night.

L. B. OMBERSEG.

HAVERHILL, MASS.

HAVERHILL, MASS. (*Special*).—Colonial (Keop Brothers, mgrs.): "Dr. Joy's Sanitarium," an uproar of comedy was the vaudeville bill for week March 5-10. Other acts were, Arnold and Taylor, in an amusing singing novelty entitled "Dispossessed." Phil Dwyer and company in a comedy sketch, "My Dog Rover." Klein and Murphy, comedians, and "The Pate Family," in an exceptionally fine musical offering. Bernhardt, now on her farewell tour, March 14, a matinee and evening, presenting acts from "Camille," "Madame X," "Cleopatra," and "Champs d'Honneur."

C. T. ISSERTELL.

SEATTLE, WASH.

SEATTLE, WASH. (*Special*).—At the Moore, "The Blue Paradise," Feb. 25, closed its three days' engagement. Joseph Hofmann in concert, Feb. 26. Metropolitan, dark, Feb. 25-Mar. 3. Pantages: Harry Langdon and vaudeville: good business prevailed. Oak: Monte Carter company in "Izzy in the Alps." Palace Hip: Weir and Mack and vaudeville. Alhambra: Lew Dockstader and vaudeville. Motion pictures at the Clemmer, Coliseum, Colonial, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

APPLETON, WIS.

APPLETON, WIS. (*Special*).—Vaudeville and pictures to comedy house at the Appleton Mar. 2-4. Max Linder and Pathe News opened and were followed by Latrip and Carr, comedy jugglers, R. and E. Miller in a comedy sketch, Swift and Daly, musical boys, scored heavily, as did the feature act, Orville and Madeline, equilibrists. This was one of the best bills witnessed here in a long time.

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NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—"The 1917 Jollies," an amateur theatrical production given Mar. 5, 6, by local Shriners, proved quite a success. The Joe Bren Producing Company, of Chicago, directed the performance. Appearing in the Artists' Series at Ward-Belmont, was the well-known American contralto, Christine Miller, who gave a beautiful concert before a packed house in the School Auditorium Mar. 5. "Hans and Fritz," Gus Hill's comedy, is in Nashville week Mar. 5. Manager Moxon arranged for daily matinees owing to the unusually big attendance.

The headliner attraction at the Princess week Mar. 5 is a tabloid musical comedy, "Wanted—a Wife"; Brennan and Powell give a piano and song act; a special act by Louis Hart; "Henry and Adelaide," in a dancing number, and Anthony and Adelle present a very good accordion and whistling act. Excellent photoplays. Cataldo and de Friers, clever artists with good voices and sweet music on the Italian harp, at the Fifth Avenue Movie Theater between pictures.

MARY ROBERTA STEADWELL.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—Regardless of Lent and rainy weather, John Drew, in Langdon Mitchell's comedy, "Major Pendennis," delighted a large audience at the Academy of Music March 5. "A World of Pleasure," the New York Winter Garden production, described as "Large, glittering and tuneful," measured up to the mark, and was greatly enjoyed by crowded houses, matinee and night, at the Academy, March 8.

With a seating capacity of 700, the Bluebird Theater, 620 East Broad street, is Richmond's latest acquisition to the motion picture field. The new house is one of the prettiest in the South, and comprises every known feature for the comfort of its clientele. Mrs. A. E. Thorp, one of the pioneers of the picture business in this city, is associated with W. P. Klein as lessee, while William J. Coatter is manager. Headlining the opening bill, March 1, was "Hell Morgan's Girl," with Dorothy Phillips playing the leading role. All of the movies continue to do capacity business.

NEAL V. MCCONNELL.

COLUMBUS, O.

COLUMBUS, OHIO (*Special*).—"Twin Beds" played a three-day engagement at the Hartman, Mar. 1-3, and delighted fair-sized audiences, with its dramatized temperament. Taylor Holmes made his initial bow as a star, in "His Majesty Bunker Bean" at the Hartman, Mar. 5, 6; Maude Hannaford played opposite the star. Raymond Hitchcock in "Betty," Mar. 8-10, with Ziegfeld's "Follies" week Mar. 12. Maleta Boncont is the headliner on an interesting bill at B. F. Keith's.

The play producing committee of the local Drama League, has selected the following plays for production, Mar. 21, "The Accident," by Ray Lee Jackson; "Joint Owners in Spain," by Alice Brown; "In the Shadow of the Glen," by J. M. Synge, and "Overtones" which has been played so successfully by the Washington Square Players. The casts for these plays are made up of local members of the Drama League, and are directed by Clarence Sullivan. A second bill of one-act plays will follow shortly after the first performance.

LEONARD G. LATHAM.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—"The Blue Paradise" had two good houses at the Lincoln Square Theater, Feb. 24; one of the largest matinee houses since the opening Oct. 27. "The Winning of Barbara Worth," Mar. 3, had two good houses. This company closed in Decatur. "Polly Redhead" (Blue Bird Photo Play) Mar. 4, 5, pleased. The advance sale for "Everywoman" Mar. 6, was good.

"Daddy Long-Legs," Mar. 17; "Intolerance," Mar. 19, 20; "Princess Pat," Mar. 24; "Fair and Warmer," Mar. 23; (return engagement); "Million Dollar Doll," Mar. 29; "Sybil," Apr. 9.

Ben Dodson one of Decatur's oldest and best known theatrical men died here last week.

"Fooling his Wife" will be the name of the play put on by The Iroquois Club at the Lincoln Square this season.

Mrs. Geo. D. Steele, (wife of Geo. Steele the well known theatrical man) was elected president of the Elks' Ladies' Monday for the coming year. Mrs. Steele is well known in Decatur society.

PERCY S. EWING.

REPORTS FROM MIRROR CORRESPONDENTS

TORONTO, CAN.

TORONTO, CAN. (*Special*).—All attractions named appeared week of March 5-10. Royal Alexandra: On account of Stocks and Stockings cancellation, "Birth of Nation" film is again on view, and, while it is a fine movie, it seems a shame to feed this good theater city pictures at our first class houses.

Grand Opera House: "Father in Politics"—no comment is necessary.

Shea's California Boys Band, Henry B. Toomer and company, and Dolly Connolly (the latter replacing Sophie Tucker's place on the bill) head a fair bill to the usual goodly gathering.

Loew's: "A Case for Sherlock Holmes" is the only act on the bill truly worth a visit at this house, but big business is the rule.

Hippodrome: Victor's Musical Melange, a nicely rendered little musical skit, heads the bill.

Gayety: The best show in town. The Behman show is that and a little more. Martell, a female impersonator, and Ameta Pynes, a dancer, being excellent performers; balance of the burlesque was splendid.

Star: Mlle. Davenport's Models are marvels, and a comedian named Grally, in his Irish character, was a scream.

Last week at Shea's, I omitted to note of two very brilliant Chinese gentlemen who appeared in a musical turn. The singer gave the prologue from "Pagliacci" in Italian. They possess marvelous voices. Wherever they came from, they have had the best of teachers, the pianist possessing exquisite technique. They were a treat.

Friday the annual matinee for the benefit of the mechanics of the theater was held this year at the Grand, and acts from every other house in town appeared. The Chinese sure made the hit of the bill, and a girl team, Hill and Aeker, from the Hippodrome, came a close second. The singer of this duo is also the possessor of a beautiful soprano voice, singing with exquisite taste and ease.

Elsa Ryan's hit of "Peg" gets over much better to a two-dollar kind of audience than a cheaper one, which was exactly the case with the Chinamen, also Hill and Aeker.

We were promised in the near future "Ben Hur," "Chin Chin" and the Aborn Opera company.

Tully's "The Flame." Gee, whiz! It was awful. The man that spoke the lines (for he couldn't act) of the American Consul, also the English statesman character, were atrocious. To be truthful, five out of the cast were all that were presentable, and even they were nothing to write about.

GEO. M. DANTZER.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (*Special*).—Mme. Lina Cavalieri and M. Lucien Muratore were heard in a joint concert at the Strand, March 3, to splendid returns. San Diego seems to always fill the house for a first class musical treat, and in the month of July the San Diego Musical Festival will be held, as one of the greatest undertakings ever tried in the city. The Exposition Grounds and the great Spreckels organ will be the location selected, and already arrangements have been made for the appearance of Johannes Sembrich, Johanna Gadski, Frieda Hempel, Madam Schumann-Heink, and many other well known figures in the musical world, as well as fifty members of the Metropolitan Orchestra, and forty members of the chorus. It is expected that this will put San Diego on the musical map of America.

"The House of Glass" was presented to good business March 4, 5, with Miss Adalina O'Connor in the featured role; she was splendid. "Daddy Long-Legs," at the Strand, March 21, 22, to be followed by "Our Mrs. McChesney," March 23, 24.

The Pantages bill at the Savoy, week of March 5, was Gruber's Animal Circus, Wilson Bros., Metropolitan Five, Gaston Palmer, Nan Gray and the 9th episode of The Secret Kingdom. This was Miss Gray's second visit to the Savoy in one year.

The Sextette de Lux headed the Hippodrome bill at the Spreckles, week of March 5, and proved to be a good drawing card. Harry Sigman, director and manager of the act, renewed some old acquaintances while in the city. Manager Watson announces that March 29 he will have the Great 1917 Revue, which will be one of the largest musical bookings of the season. Business at the Hip has been very good.

Al Barnes Circus was the attraction, March 7, 8, and March 9 Cole Bros. Circus came, and to give the entire building the city elections are being advertised by thirty-six candidates for election. This is a great month for the bill-posters and sign painters.

The Dramatic Society of the San Diego High School gave "Op 'o Me Thumb" and "The Proposal" on March 8, 9 to good houses.

MARIE DE BEAU CHAPMAN.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—Oliver Theater, F. C. Behrung, mgr.: "Her Unborn Child," an excellent piece on the Birth Control question, was presented by an excellent cast week of Feb. 26, to very good business. A seventy-five cent top price put a damper on the business early in the week, but by Thursday the S. R. O. was in evidence. "The Lilac Domino," March 7, 8. "Fair and Warmer," March 9, 10. Charles B. Hanford and Georgiana Wilson in "The Merchant of Venice," "Hamlet" and "Macbeth," March 16, 17. Julia Sanderson, Donald Brian and Joseph Cawthorne in "Sybil," March 21.

Orpheum, Robert Livingstone, mgr.: Muriel Worth was the favorite at the Orpheum, March 1-3, and was pronounced by the regulars as the best dancer of the season. Clayton White and company in "Peggy," also made a good impression; the others on the bill were, Wallace Galvin, John and Winnie Hennings, Donahue and Stewart, The Volunteers and Burdella Patterson. Business very good. "The Age of Reason," with Vivian and Genevieve Tobin, billed as the headline act, March 8-10.

Majestic: After a three weeks' trial of musical tabloids the management has again returned to a program of first run feature photoplays. Business fair.

The Lyric continues to do capacity business with the same programs they have offered for the past few years. V. E. FRIEND.

WORCESTER, MASS.

WORCESTER, MASS. (*Special*).—Patricia Collinge spun the hand of time backward half a score or so of years as "Pollyanna," the Glad Girl, in the play of that name for three days at the Worcester Theater Mar. 5-7, doing good business on a Wednesday matinee, but only fair on the nights. A sort of misguided pot pourri of crudity, bad taste and excerpts of many a better show, "Her Unborn Child," held the stage at the Grand week Mar. 5-10. However, the show did good business, as the majority of International attractions have done at the Grand this season.

Week Mar. 12-17, William Faversham, Henrietta Crosman, Charles Cherry, and Hilda Spong in the latest Shavian drama, "Getting Married," followed by Madame Sarah Bernhardt in two performances with her own vaudeville show Mar. 19, and Augusta Perry and supporting company in "The Guilty Woman," which ran for the week at the Grand.

Burlesque continues to do a clean-up business, the attraction, March 5-10, Worcester Theater, being "The Face Makers," a show that strangely belies its name. Good shows have been the rule of late, however, new records being established by several recent attractions possessing real worth.

The Lenten season has settled particularly hard upon the vaudeville houses, both the Plaza and Poli's showing a falling off in business. Picture houses are running along about the same with the addition of a new one, a palatial photoplay theater, the Strand, playing a Paramount and an Artcraft program. The manager is Clarence E. Robbins.

Fatty Arbuckle made a brief stop here Tuesday on his way to Broadway, being received by newspaper men, theater managers and a few others.

When Lewis Stone, playing the lead in "The Brat," with Maude Fulton, who not only wrote the play but does the chief part as well, visited Worcester with the production recently, he went looking for his birthplace. He was most agreeably surprised to find a vast structure of marble and stone standing precisely where he had been told he first saw the light of day. At first he thought that the good citizens of his home town had shown their appreciation of his histrionic success in a very material way by erecting a monument in his honor, but a closer inspection proved the building to be only the post office. Right where Lewis clinched his tiny fists, thrust his pink toes against the footboard of his cradle, and vowed that he'd show up Booth and Barrett and George M. Cohan and the rest of 'em, now stands the stamp window.

GEORGE BRINTON BEAL.

HARTFORD—NEW HAVEN

HARTFORD, CONN. (*Special*).—Many excellent attractions now appearing at Parsons's. Miss Rankin, Congresswoman from Montana, delivered an address before a large house Mar. 7. "The Fugitive" followed latter part of the week.

The Palace and Poli's draw excellently as usual. First half week, Mar. 5, Andrew Mack headed Palace bill. The famous Irish tenor was very sparing of his voice and the little singing he did was not effective. Other acts fair and picture with June Caprice and little Jane Lee. "A Poor Little Rich Girl" at Poli's. Also usual vaudeville.

The local newspapers recently published the stirring announcement that our much beloved Winchell Smith has acquired a new auto. A number of excellent operatic and musical offerings are being given at Foot Guard Hall this season.

Ex-President Taft's address on the league to enforce peace was largely attended.

According to the city directory, Hartford has increased upwards of 50 per cent. in population since 1910. Present population is believed to be upwards of 150,000. Certainly there are few cities which have advanced with such rapid strides, from a theatrical viewpoint.

NEW HAVEN (*Special*).—The new Galsworthy play, "The Fugitive," had its premiere at the Shubert Mar. 6, 7. (Review appears in another column.) The last part of the week Victor Herbert's comic opera, "Eileen," drew good business. Mr. Herbert conducted in person at the opening performance.

SEYMOUR WEMYSS SMITH.

ANN ARBOR, MICH.

ANN ARBOR, MICH. (*Special*).—The Whitney Theater, under the management of Don McIntyre, announces a number of good attractions for March. "The Blue Paradise," March 14. The Michigan Union Opera, 21, 22, 23, 24. Other plays later in the month will be "Alone At Last" and Al Jolson.

Majestic (Frank O'Donnell, mgr.), Week of March 5, Paul Pedrini, Vera Berliner, J. C. Lewis, Jr., and company in "Billy's Santa Claus;" Ned Nestor and Chas. Moore and Girls. Last half of week, "The Night Clerk," with Cecil Summers and company. This bill pleased large houses throughout the week. Orpheum (F. J. Wuerth, mgr.), Fine business with Paramount pictures. The Rae (Stanshfield, mgr.) and Arcade (Morgan, mgr.) are also doing a first class business with pictures. Mr. Wuerth's new picture and vaudeville house will be ready to open about May 1.

DEWITT C. MILLER.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—The Century (W. L. Fall, manager): Robert Edeson in "His Brother's Keeper," March 1, gave a full house a treat of the year, with a most capable company, De Wolfe Newcomb receiving a liberal share of the honors. Neil O'Brien's Minstrels, March 6. Motion picture films to good business. The Istrione continues its fine attractions and good patronage.

ALBERT G. ETSICH.

ALTON, ILL.

ALTON, ILL. (*Special*).—Temple (W. M. Sauvage, mgr.): "Uncle Josh Sprucehy," March 3, two deservedly slim houses. "The Princess Pat," March 4, fair business, well pleased. Green, McHenry and Dean in comedy song act, and the Transfield Sisters in musical turn satisfied at the Hippodrome March 1-4. Capacity business continues to be rule at the "Hip."

JOHN M. PYRIFFENDERGER.

REPORTS FROM MIRROR CORRESPONDENTS

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Fay's: Mar. 5: Sarah Bernhardt said farewell to this city. She appeared in four plays, the same in which she has appeared in other cities.

A generally entertaining program at Keith's Mar. 5-10, headed by Houdini. Jessie Busbie and company of five present a bright sketch, "Pansy's Particular Punch." Ernest R. Ball, composer of up-to-date songs, wins much applause. A futurist dancing spectacle was given by Harold Du Kane, June Edwards, and Gladys Taylor. Du Kane's "skating" number was the feature of the turn. Rae Eleanor Ball returns for another engagement in "The Princess of the Violin." Joseph Bennett and Edward Richards, newcomers in vaudeville here, appear in a dramatic sensation called "Black Clouds." Page, Hack and Mack present an acrobatic act; others on the bill are May Elimore and Violet Carleton in "Emery." Homer Lind, formerly of the Parsifal Opera company, assisted by a young woman violinist, presented "The Singing Teacher" Mar. 5-7. Fritchus in acrobatic feats. Spiegel and Dunn, one of whom executes difficult dance steps, while the other features with his female voice impersonation. Hanley, Lum and Smith offer several songs; the bill closes with Angie Weiner and Walter Burke in a comedy dancing number.

Colonial: Jack Conway, the Irish comedian, headed. "The Liberty Girls," supported by Etta Joerns, Mar. 5-10. Company included Arthur Mayer, James Collins, Frank Leonard, Ed Griffin, Mark Thompson, Mike Puglia, Harry Kitz, Mike Saxe, Dainty Dolly, a soubrette, and Sadie Huested. Attendance good.

Opera House: "Getting Married" a three-act comedy play, proved to be a success and naturally moved with the smoothness that comes from a long run with a cast of skilled players kept intact. The company consists of Mrs. Edmund Gurney, John Harwood, Lumsden Hare, Hilda Spong, George Fitzgerald, Arleen Hackett, William Haversham, Charles Cherry, Hugh Dillman, Marjorie Eggleston, Edwin Cushman, Henrietta Crosman, Herbert Belmore. Attendance large. ELMER C. SMITH.

DES MOINES

DES MOINES, IA. (*Special*).—Berchel Theater (Elbert and Getchell, mgrs.): "The Katzenjammer Kids," one of those cartoon musical comedies, pleased the audience made up of many children, March 2, 3. "The Burlesque Review," March 4-6, one of the best musical burlesques of the season, played to good business. "Her Unborn Child," March 7-10. "The Lilac Domino," March 15." "Hit-the-Trail-Holliday" will be seen later in the month.

Empress (Elbert and Getchell, mgrs.): "The Artist and the Girl," with Alfred Farrell, headlines a most interesting bill, with Willis Hall and company, Jessie Blair Sterling and her Highlanders, Evans and Newton, "Trolley Car Duo."

Orpheum (Geo. Sackett, res. mgr.): Muriel Worth in her repertoire of dances as the topliner of the bill is one of the best dancing acts on the circuit.

The Gluck-Zimbalist recital at the Coliseum, Feb. 26, was one of the most brilliant of the season. More than three thousand children saw Marguerite Clark in "Snow White" as guests of the *Capital* at the Coliseum, March 3-4. Splendid photoplays at the Majestic and Garden to S. O. R. KAHN.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—Blanche Bates brought her new play by Paul Potter, "Eleven P. M.," to the Lyceum Mar. 5. The press was most unfriendly to the play, but Miss Bates's acting was highly praised. Her performance was highly satisfying at all times and she was aided and abetted by a most marvelous wardrobe. Wilton Lackaye gave an unusually finished performance of "an evil spirit," being suavely villainous and realistically repulsive in turn. J. H. Barnes and Louise Mackintosh were the sternly fickle Duke and Duchess who refuse to accept Anne as a daughter; Thomas J. McGrane as Major O'Toole, the Irish friend who reconciles the estranged couple by his indefatigable wit and blarney; Charles Hammond as the Earl of Kew, were the bright lights in a somewhat somber play. Minor characters were played by Janet Travers, Henri Virey, Charles W. Butler, Sallie Bergman, Marie Ascarago, Ford Fennimore, George Gaston, Albert Prisco, and Jeffreys Lewis, who cleverly played the mother of Anne. Small but appreciative audiences were in attendance. Anna Held in "Follow Me" was the attraction beginning Mar. 9.

Sir Herbert Beerbohm Tree will be supported by Edith Wynne Matthison, Sydney Greenstreet, Elsie Mackay, and Henry Herbert during this engagement in "Henry VIII." at the Lyceum Mar. 19.

Lillian Shaw, Daisy Jean, Wyatt's Scotch lads and lassies, Maud Hall, Carleton Macy, Fred Warren, Edwin George, and Effie Conley, and Mang and Snyder were the features of the Temple's bill Mar. 5. Madame Doree's operatic celebrities Mar. 12. The Piccadilly, Regent, Gordon, Victoria and Avon attract large audiences with the best of pictures at popular prices. Alma Gluck gave a song recital at Convention Hall Mar. 9 to sold out house. Rochester is especially kind to all classical recitals, seats often being at a premium days before the event. B. H. LEFFINGWELL.

DALLAS, TEX.

DALLAS, TEXAS (*Special*). — Dallas Opera House (Phil. Greenwall, mgr.). "Intolerance," to enormous houses, March 5-9

Majestic, Interstate Vaudeville (Steve von Puhl, mgr.): Mary Norman in "Storyettes" has a fresh and delightfully wholesome turn without the usual fanfare of headline music, and it went over big. Bert Levy, our old friend, erstwhile *Morning Telegraph* artist, entertains his audience by drawing pictures on a plate that reflects them on a screen. The idea is not exactly new, but Bert puts some novel and comical kinks into his act which bring forth hearty approval. Williams and Wolfus garner in a good bunch of laughs and bows with piano patter and clever comedy. Hayes and Rives fill the number one spot capably with a singing and dancing turn with a good surprise finish. Truly Shattuck and Marta Golden offer bits of musical comedy. The song numbers are well arranged and the comedy is fair. "The Black and White Revue" is a minstrelette, in which three men and four girls appear. Eddie Malle is the interlocutor, and Dan Ely and Ray Call handle the port and starboard ends. La Chesta is a toe dancer, and does very well. The Kanazawa Japs close in circus stunts with a little comedy relief, and held most of the house till curtain. Best pictures at the picture houses to crowds. FRANCIS FOLSOM FIVE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—indef.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—indef.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.

BRAT, The (Oliver Morosco): N.Y.C. 5—indef.

BROADWAY After Dark: Detroit 12-17.

CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. 12-17.

CASE of Lady Camber (Chas. Frohman, Inc.): Washington 12-17, Balto. 19-24, N.Y.C. 26—indef.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): Chgo. 11—indef.

CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.

COME Back to Erin: St. Louis 12-17.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.

EVERYWOMAN (Henry W. Savage): Evansville, Ind. 14, Louisville, Ky. 15-17, Lexington 19, 20, Hamilton, O. 21, Columbus 22, Springfield 23, Lima 24, Detroit 26-31.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Balto. 5-17.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Colorado Springs, Colo. 15-17, Denver 18-24.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Savannah, Ga., 12-14, Charleston, S. C. 15-17.

FAIR and Warmer (Selwyn and Co.): St. Louis 12-17, Minneapolis 19-24, St. Paul 25-31.

FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—indef.

FAIR and Warmer (Selwyn and Co.): Omaha 15-17.

FAIR and Warmer (Selwyn and Co.): Boston, Feb. 5—indef.

FERGUSON, Elsie (Klaw and Erlanger): Springfield, Mass. 15, Bklyn 19-24.

FIELDS, Lew: Chgo. Feb. 10—indef.

FISKE, Mrs. (Corey and Ritter): Chgo. 12—indef.

FLAME, The (Richard Walton Tully, Inc.): Pittsburgh 12-17, Cleveland 19-24, Buffalo 26-31.

FOR the Man She Loved: Chgo. 12-17.

GARDEN of Allah: La Crosse, Wis. 21.

GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.

GIRL Without a Chance (Robert Sherman): Chgo. 11-17.

GOOD Gracious Annabelle (Arthur Hopkins): Chgo. 4—indef.

GREAT Divide (Henry Miller): N.Y.C. Feb. 7-Mar. 24.

HER Unborn Child (Co. 1: Gazzolo-Gatts and Clifford, Inc.): N.Y.C. 12-24, Schenectady 26-31.

HER Unborn Child (Co. 2: Gazzolo-Gatts and Clifford, Inc.: Phila. 12-24, Trenton, N. J. 26-28.

HER Unborn Child (Co. 3: Gazzolo-Gatts and Clifford, Inc.): Duluth 12-17, St. Paul 18-24, Appleton, Wis. 27, 28.

HIS Bridal Night (A. H. Woods): Buffalo 12-17.

HIT-the-Trail Holliday (Cohan and Harris): Cedar Rapids, Ia. 14, Marshalltown 15, Des Moines 16, 17, Kansas City, Mo. 18-24.

HOLMES, Taylor (Joseph Brooks): Indianapolis 15-17.

HOUSE of Glass (Western, Cohan and Harris): Bakersfield, Cal. 14, Fresno 15, Sacramento 16, 17.

IMAGINARY Invalid (Klaw and Erlanger): N.Y.C. 19-April 7.

IN Walked Jimmy (United Producing Co.): Kingston, Ont., Can. 14, Trenton 15, Cobourg 16, Peterboro 17.

IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.

IT Pays to Advertise (Cohan and Harris): Denver 12-17.

IT Pays to Advertise (Cohan and Harris): Washington, D. C. 16, Raleigh 17, Charlotte 19, Asheville 20, Johnson City, Tenn. 21, Bristol 22, Wytheville, Va. 23, Bluefield, W. Va. 24, Roanoke, Va. 26, Lynchburg 27.

JOHNNY Get Your Gun (John Cort): N.Y.C. Feb. 12—indef.

KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 9—indef.

KNIFE, The (A. H. Woods): Chgo. Feb. 25-Mar. 19—indef.

LILAC Time (Selwyn and Co.): N.Y.C. Feb. 6—indef.

LODGER, The: Chgo. 12—indef.

MAGIC (Mrs. Emilie Hapgood): N.Y.C. Feb. 12-Mar. 17.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.

MAN Who Lost: Pittsburg 12-17.

MAUDE, Cyril (Theo. W. Barter): Dallas, Tex. 13-15, Muskogee, Okla. 16, Tulsa 17, Ft. Smith, Ark. 19, Springfield, Mo. 21, Joplin 22, 23, Parsons, Kan. 24, Atchison, 26, St. Joseph, Mo. 27, 28.

NAZIMOVA, Mme. (Chas. Bryant and Walter Wagner): Detroit 12-19, Washington 19-24.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.

OLCOTT, Chauncey (Cohan and Harris): Bklyn. 12-17.

OLD Lady 31 (Lee Kugel): N. Y.C. Oct. 30-Mar. 17, Bklyn. 19-24.

OUR Betters (John D. Williams): N.Y.C. 12—indef.

PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.

PEDRO, the Italian: Buffalo 12-17.

PEG o' My Heart (United Producing Co.): Toronto 12-17.

PEG o' My Heart: Omaha 12-17.

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PIERROT the Prodigal (Winthrop Ames and Walter Knight): Toronto 12-17.
POST, Guy Bates (Richard Walton Tully, Inc.): Boston 5—indef.
POTASH and Perlmutter in Society (A. H. Woods): Chgo. Jan. 28—indef.
ROBSON, May: Regina, Sask., Can., 12-14, Swift Current 15, Medicine Hat 16, Lethbridge, Alta., 17, Edmonton 19-21, Calgary 22-24, Great Falls, Mont., 27, Helena 28.
SEVEN Chances (David Belasco): Detroit 12-17, Balto. 19-24.
SIDNEY, George: Kansas City 12-17.
SIS Hopkins: Pittsburgh 12-17.
SKINNER, Otis (Chas. Frohman, Inc.): Birmingham, Ala. 14, Atlanta, Ga. 15-17, Savanah 19, Charleston, S. C. 20, Augusta, Ga. 21, Macon 22 Montgomery, Ala. 23, Mobile 24.
SMALL Town Girl (A. H. Woods): Balto. 12-17.
STAHL, Rose (Chas. Frohman, Inc.): Los Angeles 12-17, Santa Barbara 19, Riverside 20, Redlands 21, San Bernardino 22, San Diego 23, 24.
STARR, Frances (David Belasco): N.Y.C. Dec. 21—indef.
STRANGER Than Fiction (John Craig): N.Y.C. 5—indef.
SUNNY South (J. C. Rockwell): Athens, Wis. 14, Rib Lake 15, Tomahawk 16, Merrill 17, Eagle River 19, Crandon 20, Wittenberg 21, Seymour 23, Black Creek 24, New London 26, Wantoma 28.
TAILOR Made Man (Cohan and Harris): Boston 12—indef.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
13TH Chair (Wm. Harris): N. Y.C. Nov. 20—indef.
TREASURE Island (Chas. Hopkins): Phila. Feb. 26—indef.
TREE, Sir Herbert Beerbohm: Pittsburgh 12-17, Rochester, N. Y. 19-21, Buffalo 22-27.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern): Salt Lake City 13, 14, Brigham 15, Logan 16, Pocatello, Ida. 17, St. Anthony 19, Idaho Falls 20, Anaconda, Mont. 21, Lewiston 22, Butte 23, Missoula 24.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (Wm. Elliott, F. Ray Comstock and Morris Gest): N.Y.C. Feb. 1 indef.
WARFIELD, David (David Belasco): Indianapolis 14, 15.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WILLOW Tree (Cohan and Harris): N.Y.C. 6—indef.
YELLOW Jacket (Mr. and Mrs. Coburn): N.Y.C. 12-17.

PERMANENT STOCK

AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
CLEVELAND: Duchess.
COLUMBUS, O.: Southern.
DENVER: Dedham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAMMOND, Ind.: Orpheum.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JACKSONVILLE, Fla.: Orpheum.
KANSAS CITY: Grand Opera House.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MIAMI, Fla.: Strand.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: New Bedford.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OKLAHOMA City, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
RACINE, Wis.: Orpheum.
READING, Pa.: Orpheum.
RICHMOND, Ind.: Murray.
SACRAMENTO, Cal.: Grand.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SAN FRANCISCO: Republic.
SANTA CRUZ, Cal.: Jewell.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TOLEDO: Palace.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Avenue.
WASHINGTON, D. C.: Poli's.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Winnipeg.

TRAVELING STOCK

BESSEY, Jack: New Hampton, Ia., 12-17, Cedar Falls 19-24, Dubuque 25-31.
DAVIS, Walter (Adam W. Friend): Ephrata, Pa. 12-17, Lewistown 19-24.
MALLORY, Clifton (Affiliated Lyceum Bureau): McConnellsville, O. 14, Troy 15, Kenton 16, 17, Orange, Mass. 19, Warren 20, Gardner 21, Ware 22, Haverhill 23.
OTT, Robt. (Raymond Marr): Hoosic Falls, N. Y. 12-17, Poughkeepsie 19-24.
SHERMAN-Kelly Aberdeen, S. D. 4, April 14.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): Boston 5—indef.
BEAUTIFUL Unknown (Messrs. Shubert): Phila. 19—indef.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Boston Feb. 5—indef.
BOYS Will Be Boys (Fred C. Whitney): Boston 5-17.
CANARY Cottage (Oliver Morosco): N.Y.C. Feb. 5—indef.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6—indef.
EILEEN (Joe Weber): N.Y.C. 19—indef.
FLORA, Bella (John Cort): Buffalo 12-17.
FRATERNITY Boys and Girls: Balto. 12-17.
HANS and Fritz: Boston 12-17.
HANS and Fritz: Birmingham 12-17.
HAVE a Heart (Henry W. Savage): N.Y.C. Jan. 11-Mar. 17.
HELD, Anna (Messrs. Shubert): Rochester 16, 17.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HITCHCOCK, Raymond (Chas. Dillingham): Cinti. 12-17.
KATINKA (Arthur Hammerstein): Seattle, Wash. 11-14, Portland, Ore. 15-17, 'Frisco 19-31.
KATINKA (Arthur Hammerstein): Phila. Feb. 26—indef.
KATZENJAMMER Kids (Gaspolo-Gates and Clifford): Indianapolis 11-17, Milwaukee 19-24, Chgo. 25-31.
LILAC, Domino (Andreas Dippel): Omaha 12-14.
LOVE Mill (Andreas Dippel): Boston Feb. 19—indef.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N. Y.C. Jan. 15—indef.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MISS Springtime (Co. 2, Klaw and Erlanger): Boston, Jan. 8—indef.
MUTT and Jeff's Wedding (Joe Pettingill): Cleveland 12-17.
MONTGOMERY and Stone (Chas. Dillingham): Chgo. 11—indef.
OH, Boy (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1916 (Messrs. Shubert): Chgo. Feb. 25—indef.
POMPOM (Henry W. Savage): Phila. Feb. 25-Mar. 31.
PRETTY Baby: Phila. 5-17.
PRINCESS Pat (John Cort): Louisville, Ky. 12-14.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Cinti. 12-17, Pittsburgh 19-24.
SAN Carlos Opera Co.: Washington, 12-17.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 20—indef.
SMART Set (Trevor J. Cornwell): Peoria, Ill. 12-14, St. Louis 18-24, Kansas City 25-31.
SO Long Letty (Oliver Morosco): B'klyn 12-17, N.Y.C. 19-24.
SYBIL (Chas. Frohman, Inc.): Kansas City 17-17, Omaha 18-20, Lincoln 21, Des Moines, Ia. 22, Davenport 23, Peoria, Ill. 24.
VERY Good Eddie (Marbury Comstock): Phila. Jan. 1-Mar. 17, Chgo. 19—indef.
WATCH Your Step: Springfield Mass. 16-18.
WILSON, Al. H. (Sidney R. Ellis.): Brantford, Ont. Can. 14, Galt 15, Hamilton 16, 17, Lindsay 19, Orilla 20, North Bay 21, Sudbury 22, Sault Marie, Mich. 23, Sault Ste. Marie, Ont., Can. 24, Hancock, Mich. 26, Calumet 27.
WORLD of Pleasure (Messrs. Shubert): Bklyn. 12-17.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—indef.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld, Jr.): Columbus 12-17, Washington 19-24.

MINSTRELS

FIELD, Al. G.: Ft. Smith, Ark. 13, 14, McAlester, Okla. 15, Oklahoma City 16-18, Arkansas City, Kan. 19, Wichita 20, Topeka 21, St. Joseph, Mo. 22.
O'BRIEN, Neil (Oscar F. Hocge): Grenada, Miss. 14, Jackson, Tenn. 15, Nashville 16, Chattanooga 17, Huntsville, Ala. 19, New Decatur 20, Gadsden 21, Montgomery 22, Mobile 23, Pensacola, Fla. 24.

MISCELLANEOUS

THURSTON the Magician (Jay Klink): N.Y.C. 12-17.

LETTER LIST

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MEN

Adams, E. B., Ainsworth Arnold, Alco Film company, H. Albrecht, August Aramini.
Barrett, A. L., Cecile F. Bailiff, Lionel Belmore, John Boats, George L. Brown, W. Graham Browne, B. A. Buck, James Bunnell, Neil Burgess.
Carhart, Ralph, John J. Carmody, William Spencer Chaplin, I. Cummings.
Deckson, George, Harry Duffy, Malcolm Duncan.
Edwards, Edward, Jr.
Frank, J. Herbert.
Gibson, W. L., Joseph Gonyea, Lawrence Grattan.
Hall, Rowden, George F. Harris, A. C. Henderson, Albert Hinston.
Jones, Everett Lynn.
Keane, E., Eugene Keith, Worth Kinney.
Leyden, William, W. I. Love, Marshall A. Lorimer, Curwin Luskmoor.
MacDonald, Francis, Jack MacLellan, Frederick B. Manatt, James C. Marlowe, T. D. Marsden, Felix Martin, Dwight A. Meade, Charles Meakins, Walter Messenger, Homer Mills, M. P. Munsell.
Niles, Robert, Alan North.
O'Connor, Robert, Eugene O'Rourke.
Payton, Joseph, Frank Peters, William Phelps, Albert Phillips, J. L. Pollard, Roscoe Pasnell, George Probert.
Quinby, Cassius C.
Roberts, Bob, Eugene Robidoux, Robert Robeson, Clarence Rogerson, Edmund Roth.
Scarborough, Harry, Victor Schertzinner, Howard Schoppe, Dan Sherman, Bobby Shirley, Lester A. Smith, Herbert Standing, Jr., F. Sterns.
Timmons, George H., Harry Tyler.
Varney, Edward.
Wolf, Frank.

WOMEN

Anglin, Thelma.
Bath, Rose, Edith R. Black, Iona Bright, E. L. Britton, Josephine Brown, Blanche Brunette, Beulah Burke.
Canthon, Helen, Corinne Cantwell, Rene C. Chapiow, Yvonne Chappelle, Cora Clark, Ida Clyde Clarke, Alice Clements, Anne Cliffe, Julia Cobb, Milie, Corinne, Peggy Coudray, Sylvia Cushman.
Darlington, Rhoda, May Davies, Alberta De Vere, Isabella Dy Armand.
Edwards, Paula, Margaret Ellsworth, Janetta Evans.
Fagan, Barney Marion Russell Farrington, Alice Fleming, Arline E. Fredericks, Adelaide French.
Grant, Gertrude, Mae Guyer.
Hall, Margaret, Ethel Hamrick, Mrs. William A. Hanna, Mrs. Mart Hawley, Josie Heather, Louise Hernandes, Carmen Herrick.
Johnstone, Mrs. Ralph.
La Shelle, Anna, Georgette Leland, Mrs. Nestor Lennon, Helen Lindroth, Lena Lorraine, Mac Fayden, Teris, Loring, Alyce Menard, Harriet Miller, Vida Millage, Maxie Mitchel, Rita Mitchell, Mrs. Felix Morris, Catherine Morse, Lola Maynelo.
Nassau, A.
Pendelton, Anna, Pearl Procter.
Rio, Viola, Antoinette Rochte.
Sidney, Clara, Doris Smith, Katharn Stanton, Jane Stuart, D. M. Stevens, Mrs. James Stevens, E. Sutter.
Tarbel, Lydia, Catherine Tower, Ann C. Turner.
Vaders, Henrietta.
Walton, Anna Marie, Elsie Walton, Sadie Wander, Beulah, Angie Weimers, Clara Whipple, Katherine Witchie, Adele Wilburn, Hattie Williams, Maude Williams, Isabelle Wenlocke, Cora Witherspoon, Jeanette Wolfe, Marjorie Wood, Mirian Wood.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30 1908

WHAT are the present day problems in the motion picture business—the most vital ones, at least? Let us summarize:

Booking—independent or program.
Censorship.
Sunday closing (or opening).
Taxation.
Possible overproduction.

Perhaps this does not embrace them all. It is also true that in some sections of the country certain of these problems—as, for example, taxation—do not exist. But there are usually localized difficulties to overcome.

It is too much to suppose that it would be possible for an industry of the importance and magnitude of the film business to exist without obstacles. In fact we are sometimes inclined to believe that motion picture folk are really fortunate in that, thus far, there has arisen no problem which could not be eventually disposed of to the satisfaction of the majority.

Recently THE MIRROR has printed almost diametrically opposite views upon one problem—that of the method of marketing pictures. Each article was written by a man of experience, integrity and

"SHORTY" HAMILTON.
Mutual-Monogram Actor in New Series, Snapped in an Idle Moment.

ability. It is also possible to say that neither was actuated by a mercenary motive, but spoke from actual belief of the virtue of his contentions.

At the same time it is true that one or the other must be right—which implies that one or the other must be wrong. But there is always the happy medium. THE MIRROR believes that the program system and the independent, open booking, or states right methods can and will exist side by side. That there will be means of satisfying every class of exhibitor, and that pictures will be made expressly to fit each of these methods.

We are glad to have had the opportunity of presenting the views of these gentlemen; we intend to publish the expressions of many other prominent men in the film world. It goes without saying that only by comparing notes, so to speak, can the truth be arrived at and the happy medium established.

The problems enumerated at the beginning are before us today. THE MIRROR, reflecting the views of all who have ideas of interest, invites further discussion upon any of these or other questions.

"It is just as logical to stop advertising to save expense as it is to stop the clock to save time."—Straight Dope.

SOME persons will refuse to become seriously agitated about food conditions in New York city until they hear that motion picture theaters are no longer profitable in the districts from which the loudest complaints come.—SUN.

But it should be remembered that an exceptionally successful method of forgetting an empty stomach may be to witness a photoplay—and, besides, you can't satisfy a very great hunger with five or ten cents.

"Aristophanes wrote farces as funny to the Greeks as are those of the modern theater to us, and yet they are not lacking in dignity."—Herbert Brenon.

The Clean Picture and Play League has proposed a law to regulate the manufacture and exhibition of certain classes of motion pictures. It is stated in a letter accompanying a copy of this measure that it has been made sweeping and drastic in order to invite discussion and criticism so that the average sentiment may be ascertained as to how far regulation should go. If this is actually the fact, there can be no objection. The menace is in the effort, too often made, to "railroad" such measures through. When the clear light of day is permitted to shine upon proposed regulation there is little danger of anything obnoxious "getting by."

Considered on *prima facié* evidence, there seems to have been very little included in the list of objectionable subjects which would not be quite generally conceded as such. But a closer inspection reveals that if everything listed were expurgated there would be little vitality left in the drama of the screen. If this measure became a law, for example, the perfectly legitimate use of the name of the Deity in certain titles or subtitles would be prevented; a picture such as "The Mormon Maid," which dealt rather heavily with Mormonism, would be suppressed. Many pictures which have depicted the rifling of a safe, for example, would be illegal, and so on.

We do not believe that evils should be baldly presented in the films, that immorality, indecency, the nude—anything of a licentuous nature—should be displayed. But the commission of crimes, indicated briefly, without attendant gruesomeness, or suggestions of methods for accomplishing them, are almost necessary to drama which contains vitality. There is a way of doing these things inoffensively, and yet preserving their dramatic values. Before this, or any similar proposed measure, is introduced, it should be subjected to the most careful scrutiny of not only the class of persons who make up the membership of the Clean Picture and Play League, but of others who are familiar with the making, distributing and exhibiting of photodramas. In short, regarded by and large, the people in the industry, who generally speaking, surely may be regarded as possessed of consciences and an innate sense of decency, should have a voice in such proposed regulation. With all due respect to the League and its undoubtedly philanthropic motives, it looks a good deal like an attempt to tell a man how he shall run his business.

This same body would scarcely have the temerity to submit a bill calling for the elimination from the public press of everything vital in the way of news. And the papers are read by old and young of all classes.

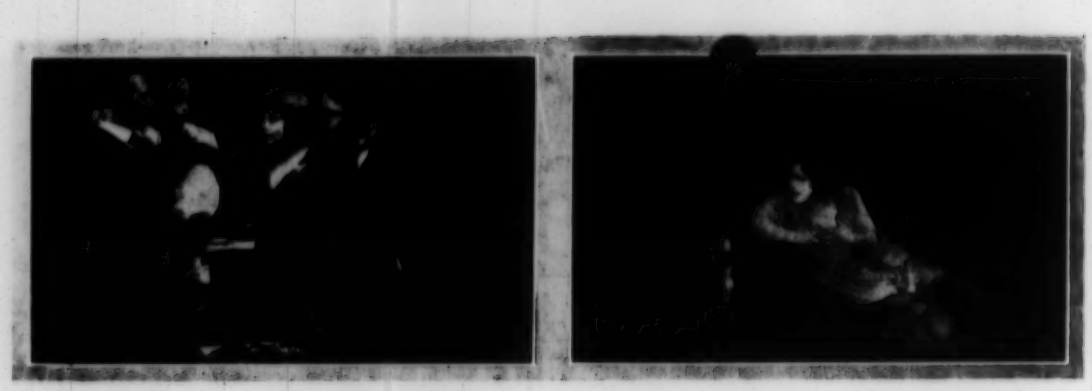
THE MIRROR believes firmly that it is unnecessary to produce pictures which may prove harmful to the morals or destructive to intelligence and artistic perception. But it also believes that the producers are, as a rule, men of irreproachable character, not mere knaves who would willingly corrupt the entire populace for a few dollars. And that is what the passage of such a law would imply. There is enough power vested in every police department, as a general rule, to prevent the exhibition of harmful pictures. Censorship is unnecessary, drastic laws are an insult to the intelligence and motives of the men in the film industry. A license commissioner with brains, and some artistic perception, can do more than all the laws and censorship bodies. All that such bills as this one seem likely to accomplish is to stir up a tempest in a teapot. Making mountains out of molehills is the favorite occupation of those who have it in their minds to uplift the masses. And while we are on that subject, let it be said, that the motion pictures, with their instructive views of world activities, their realistic depiction of industries, and so on, have done a wonderful work in educating the *hoi polloi*. Let us, then, be careful not to entirely devitalize them.

"If you will force yourself to smile up until ten o'clock in the morning, you will automatically smile all day."—Douglas Fairbanks.

The Pennsylvania Board of Censors has just issued its annual report, in which it shows that the film output in that State has dropped in the past year more than a million feet. The Board attributes the slump to "trade conditions" and epidemic scares. While this undoubtedly had something to do with it, there is a grave suspicion that the activities of censorship bodies are largely responsible for such retrogressions. Perhaps the actual amount of film that is "cut" by the censors is comparatively small. But the deleterious effect of censorship upon the picture business is virtually admitted. To say the least it has a strong tendency to discourage the producers, exhibitors and everybody concerned.

ADAM HULL SHIRK.

"HAIL FELLOWS WELL MET."
Victor Moore (Left) and George M. Cohan. This Was Snapped While the Latter Was Doing His First Artcraft Film and the Former a New Paramount Comedy.



"AS MEN LOVE."
House Peters and Myrtle Stedman—Morosco-Paramount.

GERALDINE FARRAR,
In "Joan the Woman"—Cardinal.

MAURICE TOURNEUR ENGAGED FOR ONE YEAR BY LASKY

Noted Director to Make Two Petrova Pictures

Jesse L. Lasky has engaged Maurice Tourneur, the celebrated French director, for at least one year. Mr. Tourneur's first picture for Paramount will have Mme. Petrova as its star and he will also direct the famous Russian actress' second Lasky production.

Mr. Tourneur will direct nine pictures during the year for Lasky, work on the Petrova photoplay beginning within the next two weeks.

It was the exceptionally fine result which M. Tourneur obtained in the staging of the adaptation of "The Poor Little Rich Girl," that determined Mr. Lasky as chief supervisor of the producing activities of the Famous Players-Lasky Corporation, to place M. Tourneur under contract at once.

A. H. WOODS TO PRODUCE PLAYS FOR SCREEN

Successes of Company, Past, Present and Future, to Be Picturized—Incorporation Effected

The latest to enter the film producing field is the A. H. Woods Motion Picture Company, which has been incorporated at Albany with a capital of $1,000,000. Its purpose will be to picturize for the screen the A. H. Woods' successes of the past, present and future. The location of the Eastern studio will be announced later. A Western studio will also be built.

The formation of the A. H. Woods Picture Company opens for presentation on the screen the splendid repertoire of stage successes owned exclusively by Mr. Woods and specially adapted for picturization. These include such notable successes as "Common Clay," "The Yellow Ticket," "Cheating Cheaters," "Innocent," and others. These screen versions will feature the most important dramatic stars and the most notable casts available and will be produced under Mr. Woods's personal supervision.

All of Mr. Woods's future theatrical productions will be presented in the Eltinge and Republic Theaters which he controls in New York, and in his new theater in Chicago, which will be ready for occupancy next season. Then, instead of sending on tour throughout the country, second, third and fourth companies, Mr. Woods will present to the public outside of New York, Chicago and the big cities perfect screen versions of each play with the original casts wherever possible, to be exhibited in the best picture theaters, with the assurance that a spoken version will not be presented in any city where the screen version is shown. Screen versions will be made only of those plays that have had a minimum run of eight weeks in New York or Chicago. Mr. Woods has already enlisted the services of some of the best authors, actors and directors available. A list of these will be announced later.

GLOBE-CIRCLING CAMPAIGN FOR GOLDWYN

Advertising and Publicity Not Confined to This Country, But Literally Covers the World

Goldwyn Pictures Corporation has launched what is probably the first international or globe encircling motion picture publicity and advertising campaign, for its stars and forthcoming productions. Furthermore, the campaign is launched simultaneously, in all principal languages, in the various important sections of the world.

Pictorial campaigns for all of the Goldwyn stars are being made in the British publications and throughout the British colonial possessions. Out in the East the campaign is under way in Manila, Honolulu, Tokio, Shanghai, Peking. All of the Spanish-speaking countries are being reached through the Barcelona journals and the Italian publications of Turin, Milan and Rome have paved the way for Goldwyn Pictures in Southern Europe.

In South America, Argentine, Chile, Brazil and neighboring countries are being reached through the Portuguese and Spanish language journals, or in Spanish language publications printed in the United States for circulation in the southern lands. Mexico is being covered through the publications of the picture industry in Mexico City and Yucatan.

Even in Germany, now well cut off from the rest of the world, the Goldwyn promotional campaign has penetrated the blockade.

MAX LINDER TO FINISH FILMS ON COAST

Essanay Comedian Will Work at Ince Culver City Studio on His Comedies

California will be the locale for Max Linder's future comedy activities for Essanay. He has already departed for the Coast and will work at the Thomas H. Ince, Culver City studios on his third release.

The second American-made Linder comedy "Max Wants a Divorce" will be released March 26 by K. E. S. E.

Max and his company got away from Chicago in a blaze of glory. He took with him not only his entire supporting company which appeared in "Max Comes Across" and "Max Wants a Divorce," but also complete staffs of stage mechanics, electricians and two camera men. The party occupied three private cars which were tied on to the rear of the transcontinental train.

The real reason for Max's departure was gleaned from Essanay officials at the train. It was pressure for floor space at the Chicago studio.

Since Max has been at the Chicago plant, one of the three big studios there has been held solely for his use. This left but two other studios available for other producing activities at Essanay. These latter have assumed such tremendous proportions that it become absolutely necessary to have more floor space for them. Essanay is putting out two or three features and twelve short productions each month—in addition to the Max Linder comedies and needs a large amount of room.

NOTED WRITERS TO HANDLE EMPIRE-MUTUALS

Scenario Department of Company to Produce Frohman Plays is in Hands of Durant and Kelly

H. R. Durant and Anthony P. Kelly are to have charge of the scenario department of the Empire All Star Corporation, recently formed by President John R. Freuler of Mutual and Alf Hayman, representative of the Charles Frohman interests, to produce the Frohman stage success for the screen through Mutual.

The work of writing the plays into stories is to be done under the supervision of H. R. Durant, whose success, both as the head of the scenario departments for Famous Players and other companies, as well as a free lance writer, has won for him a recognized place among the masters of motion picture technique.

Anthony P. Kelly, the talented young writer who has put himself into the $30,000 a year income class before reaching the age of 25 years, will be in charge of the actual work of putting the stories into scenario form.

White, N. Y.
JUNE ELVIDGE,
World-Brady Pictures.

CRITICS LIKE "LUKE"

Pathe Comedies Evoke Praise from Reviewers

Several of Pathe's new two-reel "Lonesome Luke," comedies were shown privately to representatives of the various trade magazines last week. As one of the reviewers aptly remarked "that exhibitors will be satisfied with these comedies seems certain for a gathering of hard-boiled reviewers laughed very heartily during the run-off of the first three." Opinion was freely expressed that not only are these comedies a great improvement over the old one reelers, but also they are very entertaining and really funny.

A strong point in connection with these comedies that was commented upon by all present was their freedom from vulgarity. Many neighborhood houses catering to high class patronage have found it difficult to secure comedies that would not offend the good taste of their audiences.

TO DIRECT MISS BARRYMORE

Now honors await Edwin Carewe, one of Metro's directing staff de luxe, who has recently enjoyed a brief vacation following an operation at Miss Alston's hospital. Mr. Carewe says he is in better physical condition than ever, and eager to begin the ambitious work planned for him for the coming year by Metro Pictures Corporation.

Mr. Carewe will within a short time begin work on an important new feature production with Ethel Barrymore, as star.

LEASES PALM THEATER

SALAMANCA, N. Y. (*Special*).—L. B. Stone from Pt. Allegany, having leased the Palm Theater, is contemplating making several changes in the playhouse. He will book Fox, Bluebird, and Triangle photoplays.

DOUG FAIRBANKS MEETS WESTERN ARTIST

Ed Borein, Erstwhile Cowpuncher and Painter of Western Types, Visits Film Star

A meeting of unusual interest took place in the studios on Fifty-sixth Street, where Douglas Fairbanks is working on his first Artcraft picture—"In Again, Out Again"—between the redoubtable "Doug" himself and Ed Borein, known from Lower California to New York as "the Cowpuncher Artist."

Borein has punched cattle in many of the most famous ranges and hobnobbed with all the familiar figures in the wild life of the cattle country; his studio on Forty-second Street is a veritable museum of trophies and curios of Indian and Western character.

DOUGLAS FAIRBANKS.

When Fairbanks was encountered in the studio he was busily engaged in tying Viennese pretzels in a rope, changing them with "a simple twist of the wrist" to Dutch ones.

He greeted Borein enthusiastically and the two immediately went into a close conference upon the respective merits of "reatas" and the best methods of travel through the desert country. Both discovered that they possessed mutual acquaintances without number. One of these was the late Jim Kid, cowpuncher *par excellence*.

"The idea back of 'Manhattan Madness'," remarked Fairbanks, "was suggested by a stray bit of his philosophy. We were looking at one of those wonderful California sunrises—the sort you find only out there, and I turned to Jim Kid, asking him if he didn't think it was wonderful. 'Oh, well,' he drawled, 'it ain't so much where you are as who you're with that counts.' I thought, here's an idea for a story, and if you remember, in the picture it was shown that after all it's the company you're in that really counts."

Ed Borein, with a fund of anecdote, recited a number of experiences and found in Douglas Fairbanks a ready listener, and after swapping yarns for some little time, the two adjourned to the snow-bound street where a photograph was made with Fairbanks displaying for the artist's benefit his method of making pretzels with a rope.

"As soon as I can," asserted Doug, "I'm going for a trip in the Painted Desert. I want to get away, out in the open."

This desire was immediately challenged by Borein, who told him that the Painted Desert could be covered in about five minutes and suggested other and less familiar districts, in which the actual wilds might be encountered with attendant hunting for big game as an added feature.

The actor and the artist finally determined to compare notes at a later time to determine on the former's itinerary.

In the picture now under way is a character interpreted by a chap who has evidently seen some service in the squared circle. He is built like Sandow and acts as Doug's sparring partner. While the photo of the actor and artist was being taken, a truck driver went past and made a sarcastic remark.

"Hey," said Fairbanks, to the boxer, "go get that fellow."

"Shall I lick him?" asked the other, earnestly, starting for the truckman.

It was with some difficulty that Doug convinced him that he had only been joking.

SEENA OWEN AND AL. SEARS,
In "A Woman's Awakening"—Triangle-Fine Arts.

"FORTUNE PHOTOPLAYS" PROVING SUCCESS, SAYS GENERAL

Four-Reel Features Believed to Be What the People Want

According to the belief of General Film Company, the new "Fortune Photoplays" have struck a popular chord and the initial releases are said to be meeting with unusual success. This bears out the contention of the General's president, B. B. Hampton, that the pendulum of public taste so far as pictures are concerned is swinging back to shorter subjects.

The "Fortune Photoplays," which are being made at the Balboa studios at Long Beach, California, are each in four reels and each is based on a popular story which originally appeared in one of Street & Smith's world-known magazines.

The order of release of Fortune Photoplays as now announced is as follows: "The Inspirations of Harry Larrabee," "Mentioned in Confidence," "The Devil's Bait," "The Yellow Bullet," "Vengeance of the Dead," "Zollenstein," "The Main spring," with others to follow weekly.

Since the first announcement of the Frohman Amusement Corporation, of the coming release of its ten-reel super-photoplay production, "God's Man," in which H. B. Warner is starred, that corporation's offices have been fairly deluged with inquiries for quotation of territorial rights prices with letters from exhibitors, who have, apparently, erroneously concluded that this production is to be booked direct by the Frohman Corporation.

EXPLAINS OPEN-BOOKING OF KEYSTONES

R. W. France of Triangle Tells of Arrangements and Straightens Out Matters

A statement from R. W. France, general manager of Triangle Distributing Corporation, explains the relation between Triangle program and Keystone Comedies. Says Mr. France:

"There seems to have been a misapprehension in the minds of some exhibitors to the effect that they cannot book the Mack Sennett Keystone Comedies except in connection with the Triangle program. We desire to make the situation clear, so that every exhibitor may understand that he is entirely free to book the Keystone Comedies irrespective of whether he uses the entire Triangle program or not. We are satisfied that both the Triangle program and the Keystone Comedies will stand alone on their own merits. We believe that we are supplying in our Triangle program the best balanced and most acceptable program which it is possible to obtain. The Ince-Kay Bee and Fine Arts features have won a reputation which speaks for itself, and the success which has attended our business is a clear indication to us that the exhibitors appreciate the quality of our program product. In addition to the five-reel features, we are supplying two one-reel comedies each week to complete our program.

"The Keystone Comedies, however, are quite distinct from our program and can be booked separately by any exhibitor without reference to whether he books the Triangle program or not. These Keystone Comedies have attained a unique reputation for themselves. They are the premier feature comedies that have set the standard in the industry, and exhibitors throughout the country are booking them with great rapidity to feature them as they deserve.

"Our plan of distribution on these comedies is so regulated that any exhibitor can ultimately get them at a price which will fit the conditions of his theater and his pocketbook.

Popular Demand

"We had an interesting indication of the great popular demand for these comedies during the past week. A circular containing a return postal card went out to a list of about 17,500 exhibitors. Within three days from the time that the circular letter left our office over a thousand replies had been received, and they are still pouring in daily.

"Triangle program releases and Keystone Comedies are distinct from each other, and we believe that in its line each holds a unique supremacy."

CONSIDER "BOTTLE IMP" REMARKABLE

Lasky Company Enthusiastic Over Production of Stevenson's Tale of Mid-Pacific

The translating of Robert Louis Stevenson to the screen is no easy task, if it is to be done successfully and for that reason the Lasky Company is highly gratified by its production of "The Bottle Imp," declared to be the most remarkable picture from the company since "Oliver Twist."

"The Bottle Imp," which has Sessue Hayakawa, the celebrated Japanese actor, in the stellar role, is a remarkable combination of romance, drama which is impelled by the occult, mysticism and all the weirdness with which the mid-Pacific Islands are endowed.

The scenario was prepared for the screen by Charles Maigne. Stevenson placed the greater part of the action of the original story in Hawaii, and the Lasky company accordingly sent its players to Hawaii under the direction of Marshall Neilan, who staged the production.

It is of particular interest that the cast supporting Hayakawa, with the exception of Guy Oliver and James Neill, is composed entirely of Japanese and Hawaiians. Lehua Waiahu, who is the leading woman in the story, is a direct descendant of Queen Liliuokalani and is recognized as one of the most talented actresses on the island. Through a special arrangement made by Director Neilan, many of the most beautiful scenes in the picture were staged on the late Queen's magnificent estate.

A volcano plays an important part in the action. For the obtaining of the scenes in which it was used, Director Neilan and his camera man descended in the crater of Kilauea, a well known volcano on the island, where they suffered considerably from the stifling sulphuric gases.

HAROLD LLOYD.
Lonesome Luke Comedies—Pathe.

Mary Garden—A Fleeting Impression

BY ADAM HULL SHIRK

(c) *Mishkin.*
MARY GARDEN.
(Goldwyn.)

IT was virtually the eve of her embarkation and the great stretch of waters which lay between our own shores and those of Sunny Spain, she knew to be peopled with unfriendly monsters of steel. One might have expected Mary Garden to betray some evidences of trepidation but if she felt any nervousness there was no indication of it in her manner as she bustled into her apartment at the Ritz-Carlton where several interviewers awaited her.

Mary Garden, star of the operatic stage, actress par-excellence and soon to be a luminary of the screen, via the Goldwyn Pictures Corporation, looked as little like any of these as you could imagine on this particular day. She might have been private secretary to a multi-millionaire; a lady-financier—even a professional journalist—but never an opera singer or film star.

She was jaunty in a tight-fitting and short-skirted suit of serge; a small toque upon her reddish-gold hair. She came in, as I say, with an air of hurry, and a few instructive words in French flung over her shoulder to a maid *en passant*.

It is her tremendous vitality that impresses one immediately. You see at once why Mary Garden's name has become almost synonymous for operatic roles that are more than mere pegs upon which to hang the fine garments of melody; for roles invested with living flesh, character—meaning. And you know instinctively without ever having seen her upon the screen, that she will bring to that medium the same vigorous personality, the same dominating character. You feel perfectly assured that she is going to prove just as great a success in films as she is upon the stage.

"I am so interested," confided Miss Garden, "in the possibilities of colored motion pictures. If I play 'Thais' as my first vehicle (and it is quite possible that the people's choice will fall upon that as my initial production) I dream of the wonderful color effects that might be obtained—purples, splendid iridescent gowns, rich draperies—I do hope that it may be possible."

She laughed aside expressed fears for her trip to Vigo, whence she was to travel overland to Madrid and thence to Paris, where she sings this Friday at the Opera Comique in a benefit for the convalescent soldiers.

"In Paris," she explained, "I shall purchase wigs and gowns for my first Goldwyn picture. Yes, I shall like the work of making motion pictures. I have already 'tried out' and I hear the results are satisfactory. I have learned that greater deliberateness is necessary in acting, in movements. They say I 'screen' well—is that it? Yes."

Miss Garden speaks with what may be termed an international accent, which means, perhaps, scarcely any at all, with just a shade of leaning toward English.

In her street costume, minus the long flowing lines, she appears small—*chic*—but when she draws herself up, when she bends upon you a level, commanding gaze from particularly clear eyes—it is imperious Salome who stands there, demanding John's head upon a charger.

"Some day when I retire, or perhaps before," she remarked, irrelevantly, "I shall build me a home in Arizona."

"Why?" was the surprised question.

She laughed ringingly:

"Because there's not a thing in it!" Her mood changed, "I didn't mean just that," she amended. "Only the vast distances, the heights and depths, the grandeur, the silences, the color—all appeal to me as nothing else."

She told of the vessel, the Spanish liner, upon which she was to set sail—

"I shall do very well," she decided. And somehow you felt that, U-boats or no U-boats, storm or calm, she would do—very well.

One looks to Mary Garden to establish a new standard for screen acting. It is borne in upon one's consciousness while watching her, talking to her, hearing her talk, that she will do very well under whatever circumstances. There is a self-reliance, a certainty, not to say assurance, about her every move and gesture, about the straight set of her head upon graceful shoulders, about the way she walks, the way she talks, which inspires confidence in her ability to succeed. And with the generous assistance she will have from Goldwyn, the artistic environment, the capable direction—her success should be nothing short of wonderful.

WILLIAM A. BRADY AT INAUGURATION CEREMONY

World Cameramen Get Photographic Record of Events

William A. Brady, director general of the World Film Corporation, was one of the guests at the inauguration ceremonies in Washington on Sunday and Monday, the object of his visit having been two-fold.

In the first place, Mr. Brady is a personal friend of Mr. Wilson's, and has been one of his most consistent and influential supporters from the moment he began to be talked of as a presidential possibility. Thus it was but natural that he should be present upon so vital an occasion as the official opening of Mr. Wilson's second term, coincident with the most momentous crisis in the country's history.

Mr. Brady took with him to Washington five of the World corporation's most expert cameramen, and under his personal direction they assembled what is without a doubt the most complete of all photographic records of the impressive occasion.

"It occurred to me," said he in referring to the object of this action, that at a time like the present there must be a tremendous interest—far greater than ever before—in the seating of the chief executive of the United States of America, and this of course extends far beyond the thousands who found it possible to be in the capital personally.

"Of the millions of citizens who must gain their knowledge of the proceedings at second hand through the newspapers, there surely is an immense percentage to whom an intimate pictorial reproduction of the inauguration will be of the most intense interest."

STARTLING EFFECT IN BILLING FOR "JOAN"

Entire Side of Big Building Presents Solid Phalanx of Striking Posters for Cardinal Spectacle

Broadway, expecting anything, blase over the unusual and showing no surprise at the extraordinary, once in a long while does get emotional and give a near-gasp. The other morning on the way downtown, folks collided with what a billposter would call a phalanx of pictorial printing, if his vocabulary was in good working order. The south-side wall of the tall and gaunt building just one door above Forty-ninth Street and stretching from the street to Seventh Avenue was a solid mass of billings—a Gibraltar of color. The whole wall spoke in one vociferous voice "Geraldine Farrar in 'Joan The Woman'" with an occasional date line, with the fact that the Jesse L. Lasky-Cecil B. De Mille cinema was at the Forty-fourth Street Theater. Just fifty-six 24-sheet stands were used and in addition to the wonderful piece of display advertising it was also the accomplishment of some skillful and hazardous billposting. And to keep this layout from being lonesome, on the opposite wall were forty stands making a coming and going showing. It is the largest billposting display ever made in New York and perhaps the largest ever made in the country. Not in the old days of billposting fights between the big circuses was such a showing ever made. It is the crowning emphasis of what is admittedly one of the best and most effectively advertised attractions New York has had in years.

MARJORIE RAMBEAU.
In "The Greater Woman"—Mutual.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

ITINERANT CENSORSHIP

Provided in Bill Introduced in Michigan Senate

LANSING, MICH. (*Special*).—Senator Bolen, of Battle Creek, has introduced in the Senate a bill designed to meet some of the objections to the Eaton bill in the house on motion picture censorship.

The bill, like the Eaton measure, provides for a state board of censors, but makes considerable difference in their work and power.

The board will consist of three persons, headed by a chairman, at a salary of $2,000, and the other two are to draw $1,800 and $1,500, respectively. The censors are not to rely on their own judgment entirely, but are to take the judgment of the community in which the picture is shown. This really means a sort of an itinerant board which can travel from place to place and see the pictures, instead of remaining in one place and compelling the exhibitors to bring them to the board.

STRAND THEATER NOTES

Members of the Hippodrome ballet who appeared on the screen at the Strand Theater last week with Mary Pickford in "A Poor Little Rich Girl" were invited to attend Thursday afternoon's performance at the Strand, as guests of the management.

A special children's performance of "A Poor Little Rich Girl" was held at the Strand Theater last Saturday.

George M. Cohan will make his initial bow as a moving picture star at the Strand Theater, March 25 in "Broadway Jones." To celebrate the occasion, members of the Friars' Club, of which Mr. Cohan is abbot, will march in a body from the club-house to the Strand, to witness the matinee performance on Monday, March 26.

FORUM MEETING ON FILMS

A Forum meeting on the subject of the motion picture was held at the Young People's Branch of the Educational Alliance, Stuyvesant and Ninth Sts., New York City, on the evening of March 7.

Lester F. Scott, for many years vice-president of The National Board of Review, presided. In addition, there were two speakers, Herbert F. Sherwood, Assistant Secretary of The National Board of Review, who spoke on "The Story of the Motion Picture and the National Board," and Edward M. Barrows, publicity director of the National Conference on Community Centers, who discussed the subject "The Motion Picture Situation." The last mentioned speaker has made a comprehensive study of this subject.

There was also an exhibition of the Vitagraph film, "From Script to Screen." At the close of the meeting there was a discussion.

FRIEDMAN PLANS TOUR

Benjamin Friedman, of the Friedman Enterprises has planned an extended tour on behalf of his company, which is in control of the widely discussed feature "A Mormon Maid," which is being marketed through the offices of Hiller and Wilk, Inc. The tour embraces trade showings of the feature in Chicago, Minneapolis, Denver and San Francisco, so that the open market buyers of the various districts will have an opportunity to see the merits of this famous picture without coming to New York to do so. It is record breaking to sell one-fourth of the United States as a result of a trade showing, but this is the record that the controllers of "A Mormon Maid" can boast of. That one showing took place at the Strand Theater, New York, recently and within a fortnight a large portion of the available territory mentioned had been disposed of and negotiations are pending for the remainder.

RE-BOOKING PARAMOUNTS

Special programs of pictures under Paramounts's re-booking policy have been the means of increasing the business of hundreds of Paramount exhibitors during the present Lenten season. Prior to the beginning of Lent on Feb. 21, the managers of the different Paramount Exchanges offered their exhibitors special programs of pictures to be re-booked to their theaters that would be particularly appropriate for this season of the year and which would undoubtedly bring money into the box office of the theaters. During the first few weeks of this re-booking campaign it has proved a splendid success.

BALTIMORE FILM FOLK TO DANCE APRIL 28

Exhibitors' League Definitely Determines Date of Event

BALTIMORE, MD. (*Special*).—It is now definitely decided that the Exhibitors' League of Baltimore will hold a film ball April 28 at the Lyric. The affair will be known as the Dance of the Motion-Picture Stars. It will be planned on an elaborate scale, with a number of the best-known stars of the motion-picture world adding their brilliance to what will be an event memorable among the social functions of Baltimore.

PATHE FILM BREAKS RECORD AT THE STILLMAN

"Twin Kiddies" Runs Week at Top Price; Novel "Stunt" Worked

The matinee attendance record at the Stillman Theater, Cleveland, was broken recently when Baby Marie Osborne in Pathe's "Twin Kiddies" ran a full week at top price of 50 cents.

In connection with it a "stunt" was arranged with Stern's Department Store, among the best in Cleveland, which is next door to the Stillman Theater. A window display showing all sorts of toys for children, including a number of very attractive dolls, was arranged with a card announcing that the store would give first, second and third prizes in the contest conducted by the Photoplay editor of the Cleveland *Plain Dealer* for the best letter of not more than 150 words written by children under ten years of age telling what they would do if they were Baby Marie Osborne. The Stillman put on an especially fine lobby display.

The contest pleased every child in town and naturally interested all the grown-ups too.

SEES FIRST PICTURE

Though she is sixty years old, the mother of Dr. A. N. Levy, of 522 West 157th Street, had never seen a motion picture until a short time ago. Mrs. Levy has been unable to leave her room for many years and had read so much about motion pictures that she expressed a desire to see one. Dr. Levy put the matter up to his friend Joe La Rosa, master of effects at The Rialto, who at once made arrangements for a private picture performance in Mrs. Levy's home, No. 961 St. Nicholas Avenue. A small projecting machine, with its operator, and four reels of pictures were placed in Mr. Rothapfel's car and sent to the Levy home. There the apparatus was connected up and to the old lady's vast delight and boundless astonishment she was shown Charlie Chaplin in "Easy Street," a Keystone comedy, Robert C. Bruce's scenic feature, "The Land of Silence," and an Essanay two reel drama. During the scenic picture a dog appears and La Rose, being something of a ventriloquist, made the animal bark. "Bless my soul," exclaimed Mrs. Levy, "I can even hear that dog barking. What a wonderful invention this is, to be sure."

WEED OUT UNRELIABLE EXHIBITORS

Charles F. Kear, Minersville, Pa., Film Showman, in Interesting Letter, Puts It Up Flatly to the Film Exchanges

In the following letter to THE MIRROR, from Charles F. Kear, manager of the Opera House at Minersville, Pa., where high grade motion pictures are exhibited, are some particularly interesting statements relative to conditions in that section of the country, together with personal observations on the business by the writer, which warrant publication in full.

Referring to the kind of pictures that appeal most strongly to his patrons, Mr. Kear says:

"I appeal to the better element in my town, consequently the better class of film service called features are presented, and while not profitable, yet there is a certain satisfaction in knowing that I am trying to build up the film industry and not get my nickels and dimes in a hurry with service that appeals to the lower feelings of the general run of moving picture patrons.

"The kind of service, or the kind of pictures *my* patrons approve, are those that have a good story, good acting, good settings, interior and exterior, costuming to suit the period, good photography. The star does not make much difference, but in every instance they must be good and give the best that is in them, whether appearing in pictures produced by Paramount, Fox, World, or Triangle.

The Matter of Deposits

"I have on deposit with the several film companies that furnish me with my service sufficient funds to cover one month's showing after the cancellation notice is sent in. Personally it makes little difference to me, as I have found the general run of film exchanges honest, and upright, in so far as it relates to an advance deposit. If one has the money it means practically nothing more than the payment for service in advance.

Mailing List Pays

"A mailing list has proved to be my best advertising medium. I always get greater results when it is used, but do not use it *too* often. In my estimation the thing that is needed most in the film industry, is the weeding out of the illegitimate showman, the fellow who starts in business to put the other fellow out of business by showing eight or nine reels for a nickel.

Weed Out the Illegitimates

"The whole solution, in my mind, is with the exchanges who willingly supply service to any person or persons regardless of their financial standing. There is no business in the world conducted so loosely as the film business. Any old piker can start in the business and almost any old film exchange will furnish him with service.

"The matter of unjust competition can only be regulated by the film exchanges; they are the ones who have killed, or are killing, the business, and until there is uniformity amongst the film exchanges there will never be any improvement in the film industry so far as it relates to the exhibiting end of the business.

As to Reviews

"Reviews of films in the trade journals may be a good feature, but I place no reliance upon them. What would appeal to one reviewer would not appeal to another.

"I never 'boost' any feature too strongly unless I have seen it myself. Film exchanges are greatly in error in sending salesmen to see the exhibitors without having them view the picture they are selling. In many instances I have had salesmen call upon me who did not know what they were selling. They knew it was a picture, but as to its merits they were all at sea.

To Sum Up

"There are many things that need revision in the film industry, and one of them is good pictures and not footage. Another, as I have remarked, is the weeding out of the unreliable exhibitor who is a menace to the exhibitor who pays his bills in advance, or on Wednesday of his show week. It is hard to compete with an exhibitor who does not pay for his film service.

"Respectfully,"

"CHARLES F. KEAR,
"Opera House."

Perhaps the most pertinent point in Mr. Kear's interesting letter is that relative to the weeding out of undesirables in the exhibiting business. It will be noted that the writer puts the matter flatly up to the exchanges. Here is a matter of the utmost importance and one deserving of no little consideration. It is obviously impossible for a man who is "on the level" to compete with an unprincipled rival.

It should be also observed that Mr. Kear feels satisfied to "make haste slowly" and is gratified to know he is *building up* the film industry. We should say that this attitude on the part of a showman is worthy of unqualified commendation.

We might, with justice perhaps, take issue with Mr. Kear in his reference to the value of film reviews, but will content ourselves with applying his own argument to the case, by saying that what fails to appeal to one exhibitor may appeal to another. As proof of this contention, we take the liberty of quoting from a letter by another showman, E. M. Simons, manager of the New Family Theater, Adrian, Mich., as follows:

"I go more by the reviews published in THE MIRROR than by any other paper. I find them indispensable in doing business."

HODKINSON GOES WEST

President of Triangle Distributing Corporation Starts on Tour

W. W. Hodkinson, president of the Triangle Distributing Corporation, left New York the first of the week on a tour which will take in all the big cities of the west. Mr. Hodkinson's first stop will be in Chicago and from there on he will visit all of the Triangle western exchanges, and most of the important exhibitors using Triangle pictures.

It is his intention to take up matters of vital interest to the development of Triangle service along original and progressive lines, and to inculcate a spirit of cooperation in the various branches.

HENRY B. WALTHALL,
In Essanay's "Burning the Candle," a Current Feature.

A SCENE FROM PAULA BLACKTON'S COUNTRY LIFE STORIES.
Produced by Vitagraph.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere Are Urged to Write THE MIRROR Concerning Their Problems. Suggestions Will Be Welcomed

Analyzing Exhibiting Problems

The following article from "Straight Dope," published by the Progressive Motion Picture Company in Los Angeles, seems to contain matter worthy of more general dissemination:

In your efforts to increase your business have you ever stopped to analyze the situation to ascertain whether you are directing your efforts along lines that produce the greatest results?

Have you ever tried to get at the fundamentals of this proposition for the purpose of checking the correctness of your present methods?

In our anxiety to do everything within our power to increase our business we sometimes lose sight of the principles involved. It is therefore a good plan to go back over our methods and determine whether we are approaching our problem from the proper angles.

In your analysis of the problem of creating more business, the first thing to consider is the source from which you expect to increase your business. A careful consideration of this factor discloses the fact that there are just two channels through which all new business must come: (a) new patrons; (b) more patronage from and through old patrons.

New patrons may be conveniently divided into two classes: (a) Those within a certain teritory; (b) those outside that territory.

The new patrons within a certain territory may be divided into two classes: (a) Those who are patrons of other theaters; (b) those who do not patronize any theater.

In order to convert these two classes of new patrons into coming to your theater, two points must be established: (a) Those patrons of other theaters must, if possible, be shown why the entertainment you supply warrants their patronage; (b) those who do not patronize any theater must be shown why they should patronize yours.

More business from and through old patrons must come through two channels: (a) More frequent attendance; (b) the patronage that they create among their friends by word of mouth advertising. More frequent attendance will come provided you maintain a consistent high quality program; patronage from their friends will naturally result from the high class entertainment supplied and the interest you take in looking after their personal comfort by providing comfortable seats, good music, courteous attendants, good projection, etc.

In the foregoing we have an outline of the proposition corresponding to the architect's plan of a building, a foundation upon which to base our operations. We will begin with the first classification, "new patrons." Is your program of such a character that it will constantly create new patronage? Are you advertising your theater in such a manner that new patrons will be attracted?

Taking the second division, "more patronage from and through old patrons," does your present program warrant your regular patrons attending regularly and do you look after their welfare after you get them into your theater in a manner that will insure a boost for your theater from them among their friends?

In this manner continue on through the foregoing analysis, carefully considering each item to determine how your present methods stack up on all points, and if you find you are not directing your efforts along the proper channels, adjust them to the conditions as you find them from this analysis.

In this manner you will have some tangible scheme upon which to work, thereby increasing not only your efficiency but your box office receipts and the permanency of your business as well.

Hartsook, L. A.
VOLA VALE.
In Fortune Photoplays, General Film.

NEWS OF INTEREST TO FILM SHOWMEN EVERYWHERE

Meetings, Censorship, Sunday Closing and Other Matters

The Rocky Mountain Screen Club of Denver, Colo., has issued a circular letter to all exhibitors in the State through its president, H. T. Nolan, warning them against several pending bills before the legislature providing for censorship, Sunday closing, etc. One bill of which a copy is sent, is said to be particularly pernicious. Funds to fight the inimical legislation are solicited.

A small attendance greeted the latest session of Maryland Exhibitors' League. Plans are under way for a dance to be given later.

Exhibitors at Aroostock, Me., will form a league for mutual benefit. The old Maine League no longer holds meetings.

The Motion Picutre Exhibitors' Association of California recently held a lively session in San Francisco at Photoplayer Hall.

The necessity of combating adverse film legislation was urged by President H. L. Beach. The Minor bill, he said, was most dangerous. Plans for reducing the license tax are to be considered at the next meeting.

The rate paid is a flat one and small theaters have to pay as much as those with large seating capacity. A sliding scale is to be proposed.

The Texas legislature has killed the bill providing for a state tax of two per cent. on gross receipts of theaters, etc. It also gave option to cities and counties to assess a tax of one per cent. each, making a four per cent. tax possible. The activities of the Texas Amusement Managers' Association headed by W. E. Hulsey, a prominent showman, were responsible for the defeat of the bill in the legislature.

Spokane, Wash., exhibitors are said to be in favor of raising admission prices from 5 and 10 cents to 10 cents and 15 cents, owing to increased cost of all materials entering into the business.

The defeat of two legislative censorship bills in Missouri is signal for rejoicing on the part of the St. Louis exhibitors. A committee from the league there went to Jefferson City to fight the measures.

Oklahoma exhibitors will hereafter bar all nude pictures from their screens. The action was taken at a recent convention of the Oklahoma branch of the Exhibitors' League.

C. E. Momand of Shawnee, was elected president for the ensuing year; S. H. Jones, Alva, was named first vice president; S. H. McCall, Oklahoma City, second vice president; L. W. Brophy, Muskogee, re-elected secretary, and L. A. Jackson, Pawhuska, treasurer.

In order to get in close touch with patrons, the Alhambra Theater, at Cleveland, Ohio, has devised a scheme whereby criticisms are obtained from the public. Prizes are paid and the theater is really providing its own censors.

HENRY CLIVE AND MAXINE ELLIOTT.
Goldwyn.

"LITTLE LOST SISTER."
An Interesting New Selig Feature.

PEARL WHITE.
A New Portrait of the Pathe Serial Girl.

PLAN IMMENSE HOUSE

New Stanley in Philadelphia Will Seat 4,000

PHILADELPHIA (*Special*).—With no local changes of great importance, the all important topic of conversation concerns the new Stanley Playhouse to be erected at Nineteenth and Market Streets. It will be the largest, most modern, most pretentious, and most costly theater in Philadelphia. The completed plans have just been turned over to the owners by the architect, Wm. H. Hoffman, who has already designed some 250 theater buildings, and provide for a structure the very latest in theatrical construction. It will be a million dollar photo-house, with a seating capacity of 4,000, and a width of 145 feet to a depth of 175. Not a post will be in view, not a staircase or steps anywhere, the entire construction being cantilever and inclined planes. This is actually what Hoffman has designed and a theater of this magnitude, with such a tremendous seating capacity, so many almost impossible engineering features, is actually to be a reality. Bids will be received shortly and this month the site will be cleared for the building. The Stanley is the biggest and best project of the enterprising Mastbaum coterie, who have done some remarkable things in the history of moving pictures in Philadelphia and New York. The present Stanley Theater, 2,200 seating capacity, only in its third year has proven so successful and has demonstrated the demand here for high grade movies, that its projectors have begun this big project—one of the largest moving picture houses in the United States.

J. SOLIS-COHEN, JR.

FOR THE VARNER FUND

Don't forget to send your dimes for the Varner Fund. THE DRAMATIC MIRROR asks you to help in presenting a suitable token of recognition to the man who saved millions of dollars to the exhibitors of the country through his successful fight against the proposed tax of one-half of one per cent. on the gross receipts of picture theaters.

Apeda, N. Y.
JACK PICKFORD,
Now a Famous Players' Star in His Own Right.

Chester Barnett, who is acclaimed to be one of the best juveniles in pictures, is playing the title role, opposite Anna Q. Nillson, in a new Erbograph feature, "The Dragon Fly." They are supported by Wilson Reynolds, Bill Bailey, Lucille Darrington, and Betty Byrnes.

* * *

The first picture theater in Madras, Ore., was opened recently by J. Jerro. Shows are given two nights a week and one matinee. W. M. McQueen is to open the Empress picture house at McMinnville, Ore.

* * *

Frank Ongie is to build a thoroughly equipped picture house on the principal street of Hancock, Mich. It is to seat about 1,000 and will cost $35,000.

FABLE OF THE GOOD THING AND THE GUYS THAT SPOILED IT

BY ELWIN M. SIMONS,
Manager New Family Theater, Adrian, Mich.

Once upon a time there was a Good Thing. At the start it was called moving pictures, but later the Wise Birds, who take their coffee later, baptized it Photo Drama. It didn't make any Big Difference to Them whether some unjointed Comedian hurled custard pie with Real Eggs or if James K. Hackett strutted in front of the Lens. Photo Drama sounded More Exclusive and it gave the High Brows a chance to drawl the A's. In its Infancy the Good Thing drew the Shekels for the Timid Investors who knocked out a wall or two and stole a Sheet from Home for a Screen. The chairs were not Circassian and the Board of Health never came around with a Certificate wound in Gold and written in Indian Ink saying the Joint was tiptop for Tubercular patients. But the chairs were always filled and the empty space in front of the Cash Box was always jammed with an Impatient Multitude eager to juggle a jitney to get on the Inside and breathe the Air of Celluloid.

When the Show was over the Mob dispersed and went to their Happy Homes to talk over the Plot and figure out what Might have happened if the Cowboys had taken the wrong Road. The Peaceful Souls were satisfied. Some of them even decided to go Again the next day because they Cheated the manager by staying and seeing the Film twice. All this Time a new Captain of Finance was staying awake Nights, determining how many Yachts and Automobiles and Country Places he should buy the next Spring. His name was Woolworth. He sold things for a nickel and made a Profit. Another gent named Wrigley was making good his Escape from the Poorhouse by selling concentrated Jaw Exercise at five cents a wiggle. The Street cars left a Mad Assemblage at Every Corner, because there was No Room on the Straps for the Outsiders with their Jitneys.

The new Good Thing went along in an Easy Fashion. The Stories the Pictures told back in the Pioneer Days couldn't Get By in a Dinner Speech at a Tired Business Men's Banquet To-day. There were so many Hams among the Actors you couldn't get a Jew in the place, except by making him believe he was getting Grand Opera from a Christian for Nothing.

The Good Thing looked so Profitable that after a while some of the Real Actors from the Regular Stage flickered onto the white sheet Up Front. None of the Gang that patronized the Cheap Stuff ever heard of these Real Actors before, but after a few Successive Appearances they wanted More. When the Industry got so far Along that Electric Signs were used in Front, the names of the Regular Birds beckoned brightly to the Gullible. Some of the Strangers who had their names once in the New York *World*, became known as far away from Broadway as Kalamazoo and Dubuque. It was not a Long Time before the Simps with the Dough parted with their Kale just to see a Star. They cared not if he was in a Regular Play or if he only walked across the Rostrum. Then the Stars got Huffy and demanded an Eight Hour Day and a Chauffeur to take them to work. So the Producer got Stuck and he took it out on the guy who ran the Joint where the Star made his fame. And the Manager to Break Even asked for a Dime instead of a Nickel from his Pampered Patrons. But all this time the Street cars were giving Rotten Service, Bad Air and No Room, but all for a Jitney. The street car companies had a Good Thing for their own and they learned the Fable of the Goose and the Golden Egg long since. Wrigley and Woolworth were still buying stocks and selling their Stuff at the Same old Price.

Most of the Boobs who stood for a Jitney were willing to Crack Open for a Dime and the Good Thing continued to Flourish.

The Manager kept adding to The Tariff at the Turnstile until bye and bye the boobs got Hep to Themselves and learned they couldn't afford to pay Two Bits for Silent Entertainment when they could get into a Burlesque Show for 15 cents and have enough left for a Drink during the Intermission. And all this Time, during the Dark Days, Wrigley, Woolworth and the Street Cars were hiring Girls with No Pockets in their Clothes to count the money that Insisted in coming To them.

To get a Bunch of Real Actors on the Screen for a Week cost the manager more than it would to Hire the Metropolitan Orchestra to play for a Bricklayers' shindig. And the ones who long Before had forsaken the Music Halls and the Vaudeville Palaces for the Good Thing retraced their Steps and went back. The Good Thing was Losing Ground and the Regular Actors, the Real Birds who got their Start from the Good Thing, were holding it back all they could.

Moral: It's better to get a lot in little pieces than a little in big chunks.

FEATURE FILMS OF THE WEEK IN REVIEW

"THE SOCIAL LEPER"

Five-Part Drama by Florence C. Boles. Featuring June Elvidge, and Carlyle Blackwell. Produced by World Under the Direction of Harley Knoles. Released March 12.

John Dean ..... Carlyle Blackwell
Robert Warren ..... Arthur Ashley
Adrienne Van Couver ..... June Elvidge
Henry Armstrong ..... George MacQuarrie
Mrs. Stephen Barkley ..... Isabelle Berwin
Lorraine Barkley ..... Evelyn Greeley
Mrs. Dean ..... Mrs. Eugenie Woodward
Madame Melvina ..... Edna Whistler

"The Social Leper" deals with divorce, which, as a result of our picturesque laws in this country, is always an exciting and dramatic theme. It shows us a hero who is branded first as a social outcast and then as a murderer through no fault of his own other than a too great generosity toward his wife and blind solicitude for his friend. There are inconsistent moments in the plot and a marked discrepancy between the titles and the scenes, as, for instance, when a "secret marriage" is announced by the leaders while the scene following shows the happy pair celebrating with a multitude of friends at a banquet. These defects are not serious enough to injure the story materially and the play on the whole is a fairly good variation of a standard type of plot.

We first see our hero as the divorced husband of a suave adventuress and learn that he is forbidden to marry the girl he loves through the terms of the divorce although the fault was his wife's and not his own. An old lover of this treacherous woman learns of her perfidy, rushes to her apartment and strangles her whereupon the blameless ex-husband makes the not original blunder of following to warn the victim and of being caught "redhanded" by the detectives over the prostrate body. The usual complications follow and are solved by the noble judge who is betrothed to the ingenue but who turns her over to the man she really loves.

Unquestionably the best work of the cast was done by June Elvidge who is fast creating her own type of refined perfect-lady vampire who never entirely loses the sympathy of the audience in spite of her heartless behavior. It was unfortunate for the play that this dominant character was killed off in the third reel. Carlyle Blackwell was a satisfactory hero but Arthur Ashley rather overacted the part of the villain. His conduct in a hotel after he had committed the murder would ordinarily have sent him to Matteawan but in this case only frightened one impressionable bellboy.

As passable melodrama with the vampire-hero-ingenue triangle this ought to go very well. Exhibitors have four popular names to feature as well as the ever interesting theme of a divorce problem.

A. G. S.

"THE CLOUD"

Five-Part Drama Featuring Jean Sothern. Produced by Van Dyke Under the Direction of Will S. Davis and Released by Art Dramas.

Gloria Dixon ..... Jean Sothern
Mrs. Gloria Dixon ..... Mae Melvin
James Dixon ..... Ogden Crane
Aaron Lathrop ..... Franklyn Hanna
Edward Burton ..... Arthur Housman
John Saunders ..... Richard Tucker
Mrs. John Saunders ..... Mrs. Chas. Willard
Henry Elliot ..... Walter Miller

If the producers of "The Cloud" had not tried to do so much in the way of a plot they would have had an extremely interesting picture. As it is it will still hold the interest but they have instituted so many parallels for the spectator to follow that the story often becomes rather involved and there are frequent tangles of loose ends. The arrangement of scenes is also liable to become baffling.

The story is of a woman's sacrifice for her daughter and, in turn, the daughter's greater sacrifice, to save her mother's name after the latter's death. The girl's experiences begin in a boarding school and end with her acknowledging her love for the man who has done his best to help her out of numerous hectic situations.

Jean Sothern does some very good acting in "The Cloud" and she gives a fine portrait of a winsome and charming young girl. During the first two reels she displays her ability to cry in at least a dozen different manners. Richard Tucker plays a conventional role so that it is lifted out of the rut, and Arthur Housman is a convincing, wayward youth with an avaricious disposition. These players and the remainder of the cast do a great deal in holding the attention of the spectator to the screen on account of the manner in which they handle their material.

F. T.

"ALADDIN FROM BROADWAY"

Five-part Drama by Frederick Isham. Featuring Edith Storey and Antonio Moreno. Vitagraph Feature Produced Under the Direction of William Wolbert. Released March 19, by V. L. S. E.

James Fitzgerald ..... William Duncan
Mrs. Fitzgerald ..... Edith Storey
Light-of-Life ..... Laura Winston
Amad ..... Otto Lederer
Jack Stanton ..... Antonio Moreno
Sadi ..... George Holt

"Aladdin from Broadway" is another play based on divorce but with the astonishing and picturesque difference that the divorce law on which the complications are hung is taken from the Koran instead of the Bible. It is really a most amusing and original story told against a vivid and exotic setting and excellently acted.

The plot is based on that ruling in the Koran which has decreed that when a Mohammedan has divorced his wife by announcing "I divorce thee" three times after the approved Moslem fashion, he cannot then marry her again until she has married another man and been divorced by him. Our heroine is an Armenian girl married against her will to a crusty old Turk who, in a moment of wrath, utters the fatal sentence three times and then immediately wants his beautiful bride back again. She is forced to go through the marriage ceremony with a supposed "pilgrim" in order that she may be divorced at once by this stranger and restored to her first husband. Now the pilgrim is really a young American disguised as a Mohammedan, who realizes the predicament of the girl, refuses to divorce her and escapes with his bride from the Moslem palace, crossing the desert to America. Here the complications become of the new world instead of the old, but none the less thrilling, and end in an amusing climax which is worthy of the entire unusual story.

Edith Storey played the part of the heroine with her usual skill and fineness, although the role is not of her type. Antonio Mereno was irresistible as the young American and the remainder of the cast were excellent. The interior sets were somewhat artificial but the exteriors, especially the desert scenes, were beautifully done.

This play presents the gratifying spectacle of an exceptional scenario which has been understood and reproduced by the director and cast. It represents the very best of the Vitagraph output.

A. G. S.

"THE HEART OF TEXAS RYAN"

Five-Reel Drama by Gilson Willetts, Directed by E. A. Martin, and Produced by Selig for Release by K. E. S. E. Feb. 12.

Colonel Wm. Ryan, a ranch owner, ... George Fawcett
Texas, his only daughter ..... Bessie Eyton
"Dice" McAllister, marshal and former road agent ..... Frank Campeau
Jack Parker, a cowpuncher ..... Tom Mix
Antonio Moreno, with an eye to the Ryan fortune ..... Wm. Rhino
State Senator J. Murray Allison, Charles Gerrard
Marion Smith, Texas's chum .... Goldie Colwell

As naïve as the old-time yellow-backs of a quarter of a century ago, written by such famous authors of our youth as Ned Buntline and Edward S. Wheeler, is "The Heart of Texas Ryan," a Selig Western film with gun-fighting, cattle rustling, puncher tricks and kindred characteristic events of the sort many have come to regard as part and parcel of the "wild West."

In any event, there is plenty of opportunity for fine riding, roping, and some free-for-all scraps which almost pass the limit of brutality. There is excitement enough crowded into these five reels to satisfy the most rabid fan and there is also a little touch of love, wherein the heart of Texas Ryan, daughter of a ranch-owner, is sought by Jack Parker, a puncher, and finally won. This sentimental adventure and the capture of cattle rustlers form the crux of the story.

Tom Mix as the hero is as bold as his admirers would have him, while Bessie Eyton as Texas, is as sweet as anyone could wish. Both are excellent and in fact everyone concerned, including George Fawcett, Frank Campeau and others are well cast and act with the dignity or abandon suited to their roles.

The photography and settings in the wild out of doors, are alike splendid.

Exhibitors may play this up as a real Western thriller, lacking in plausibility, but none the less fascinating.

The name "Antonio Moreno" for the villain, should be altered, as this is the name of a real and very talented screen player.

A. H. S.

"SUSAN'S GENTLEMAN"

Five-Part Drama by Nat Jordan Featuring Violet Mersereau. Produced by Bluebird Under the Direction of Edwin Stevens. Released April 2.

Nancy Croyden } Violet Mersereau
Susan Flynn }
Ora Tourette ..... Maud Cooling
Sir Jeffrey Croyden ..... James O'Neill
Sir Bevis Neville ..... William O'Neill
Terrence Flynn ..... Bradley Barker
Tom Neville ..... Sidney Mason

"Susan's Gentleman" is one of those artless plays about an English peer in disguise and a ragged little American girl who befriends him in his hour of peril and is properly rewarded by the discovery of her own long lost coronet. Much of the action is taken up in the prelude which shows the heroine's mother who elopes in haste with a groom on her father's estate and follows precedent by repenting at leisure in the slums of New York. The main situation of the play is in the scene where the daughter poses as her mother's ghost thus terrifying the adventuress of the story into a confession of murder for which the hero is imprisoned. It is all very stagey and unconvincing but it furnishes plenty of thrills for the class of audience which does not

"TOLD AT TWILIGHT."
Pathe Picture.

demand any degree of realism in its melodrama.

Violet Mersereau plays both the rash young English girl who elopes with a groom and the plucky little Bowery waif a generation later. By some miracle not explained on the screen, the daughter is the only person in the cast who grows older after a generation has past and we are shown her father, the adventuress and the family lawyer looking exactly as young in the daughter's life story as she did in that of her mother before her. The hero as played by William O'Neill is a nondescript person and the adventuress is consistently overacted.

The role gives Violet Mersereau a chance to be kittenish in rags and picturesque in old-fashioned costumes which will be gratifying to her admirers in spite of a rather vapid play.

A. G. S.

"MUTINY"

Five-Part Drama Featuring Myrtle Gonzales, Val Paul and George Hernandez. Written and Directed by L. F. Reynolds Photographed by C. R. Cooke and Released by Bluebird.

Esther Whittaker ..... Myrtle Gonzalez
Aaron Whittaker ..... Jack Curtis
Grandfather Whittaker ..... George Hernandez
Caleb Tilden ..... Fred Harrington
Jacob Babcock ..... Val Paul
Eben Wiggs ..... E. J. Brady

An exciting and in many instances thrilling story of the sea, with atendant storm and calm, fighting and love, forms the basis of "Mutiny," which was the attraction at the Rialto last week.

The exceptional Bluebird photography and lighting appears to advantage in the wreck and storm scenes, and in the fine views of the rugged coast.

Particularly good work is accomplished by the entire company, not even the featured players exceeding in excellence the faithful acting of all concerned. Besides the stars, Myrtle Gonzales, and Messrs. Paul and Hernandez, especial credit is due Jack Curtis and Fred Harrington.

The story concerns the sad fate that overtakes a young couple who marry secretly with the consent of the girl's grandfather while her father and promised husband—mate on the former's ship—are away at sea. The grandparent dies and the girl's father forces her to go to sea. Her husband is badly beaten by the captain, who believes he has killed him. But when after a mutiny at sea, the ship is turned homeward and the master slain, together with the mate, who had hoped to marry the girl, the latter's husband saves her and his child when they are washed ashore on a raft as the ship founders upon the rock-strewn coast.

The direction is good and the atmosphere of the period, the days of clipper ships, is well sustained generally speaking. This is a picture that exhibitors may safely advertise as a stirring tale of the sea well acted and produced.

A. H. S.

"A DAUGHTER OF THE POOR"

Five-Part Drama by Anita Loos Featuring Bessie Love. Produced by Triangle Fine Arts Under the Direction of Edward Dillon.

Rose Eastman ..... Bessie Love
Hazel Fleming ..... Carmel Myers
Joe Eastman, Rose's Uncle ..... Max Davidson
Rudolph, a Socialist writer .... George Beranger
Stevens, a publisher ..... Carl Stockdale
Jack, his son ..... Roy Stewart

In nearly every scenario by Anita Loos there is this distinctive quality; that underneath the actual plot and the development of purely screen action, there lies a genuine idea which bears some relation to life in general instead of being confined to the adventures of one particular hero and heroine. It is this element in "A Daughter of the Poor" which redeems it from being a love story that is merely pretty and gives it an ironic twist that will not be lost to a discriminating audience. The idea is that the poor may be as unjust in their condemnation of the rich as the rich are in their injustice to the poor and that often the loose talk of labor against capital has its roots in mere laziness. In this case the heroine is the daughter of a worthless janitor who has impressed his radical ideas on her so strongly that she shuns all "plutocrats" with a bitter hatred and is suspicious of any man that has not all the earmarks of a day laborer. By accident she stumbles on the son of a millionaire while he is repairing his automobile in overalls which introduces her to him as one of her own kind. He idly carries on the farce for his own amusement and because of a very tender interest in the girl but he soon sees that he is seperating her from a more suitable and devoted admirer and he nobly abdicates in the boy's favor giving the story an old-fashioned "lived-happily-ever-after" ending.

The role of this little heroine is the most effective part that has been given to Bessie Love for some time, and she plays it in her best mood of child-like sincerity. Max Davidson did equally fine work as the old janitor whom he managed to present as lovable in spite of his worthlessness. The quaint setting of the toy-shop and the factory scenes were excellently done.

It will be a joy to the many admirers of Bessie Love to see her in a role which really brings out the best in her clever if naïve work. Exhibitors can be sure that this little play will meet with full appreciation from the type of audience that is not satisfied with an insipid romance but which preferes to find some measure of significance in even a love-story.

A. G. S.

"TOLD AT TWILIGHT"

Five-Part Drama Featuring Baby Marie Osborne. Produced by Balboa Under the Direction of Henry King and Released by Pathe March 25.

Little Mary Sunshine ..... Baby Marie Osborne
Daniel Graham ..... Daniel Gilfether
The Father ..... Henry King

Little Mary Sunshine's papa suffered a financial loss and to recoup he broke into the house of a rich neighbor, Old Daniel Graham, with the idea of appropriating the contents of the old man's safe. Caught in the act, the wealthy old grouch let him go, a rather strange procedure to be sure, but before all this Little Mary had fastened herself to his heart strings. She had made him laugh and had cured him of a great portion of his grouch—just like Pollyanna did but not in the same manner—so, for the little girl's sake he let the burglar-father go, giving him money as well. This scene only takes up the last reel of the "Told at Twilight." The preceding four are concerned with the cinching of the old man's heart by the little girl, punctuated with character studies of Little Mary.

It is the type of story that will meet with unbounded popularity at the hands of the women and children. It is sugary to an extreme, and for a picture that contains very little action until the final reel, it holds the interest remarkably. This is due to well presented episodes. One of the most amusing incidents among the many is when the two playmates simulate an old blind couple. The film as a whole is more or less a collection of charming and sweet little ancedotes strung together reasonably by the plot.

Baby Marie Osborne again displays her remarkable talent for one so young, exhibiting not the slightest trace of precociousness. Daniel Gilfether is excellent as the old man and Henry King plays the father well. The actress who assumes the role of the young mother is fine and is exceptionally pretty. Leon Pardue, a little negro about six or seven years of age, deserves mention.

Henry King, who directed the picture and also played one of the parts, is to be congratulated on his ability to handle the children in the cast.

Little Mary Sunshine is building up quite a reputation for herself and is a powerful magnet particularly in houses catering to audiences of women and children.

F. T.

"OUT OF THE WRECK"

Five-Part Drama by Maud E. Corsan Featuring Kathlyn Williams. Produced by Morosco. Released by Paramount.

Agnes Aldrich ..... Kathlyn Williams
Steve O'Brien ..... William Clifford
James Aldrich ..... William Conklin
Ruby Sheldon ..... Stella Razeto
Howard Duncan ..... Wm. Winter Jefferson
Tom Ryan ..... Don Bailey

"Out of the Wreck," is supposed to present so powerful and touching a story that it melts even the icy heart of a newspaper woman and causes a hardened reporter to "kill" a choice scandal that was to be featured in scare-heads in his paper. As a matter of fact, it is a sob-sister melodrama of the most tearful variety with a heroine who revels in deeper and deeper woes until she finally weeps herself back to happiness. The plot is not unknown to dime novel literature; it tells the story of a politician's wife with a past which is inadvertently discovered by a newspaper woman who goes to the home of the candidate and demands that he give up his political fight or face the publication of his wife's history. Whereupon, the wife in the presence of the reporters gives her own version of her past. She tells them that she was left a penniless orphan, betrayed by a brute who afterwards married her,

forced into a life of shame on the streets by her drunken and abusive husband and finally driven to commit a murder from which she was acquitted by the unwritten law. The two reporters apparently have never heard this story before for they are so impressed that they agree to suppress their information and the election goes merrily on.

Kathlyn Williams did her best with this lacrimose role and managed to infuse sincerity into the exaggerated situations. William Conklin was rather stilted as the husband while William Clifford gave a realistic presentation of the drunken brute. The staging was uniformly good and involved unusually effective interiors.

An old-fashioned melodrama of this type seems rather a divergence from the usual Paramount standard, but it will undoubtedly appeal to the lover of sensationalism.

A. G. S.

"THE SQUARE DEAL MAN"

Five-Reel Drama by J. G. Hawks Featuring William Hart. Produced by Triangle Kay-Bee and Supervised by Thomas H. Ince.

Jack O'Diamonds ..... William S. Hart
Virginia Ransome ..... Mary MacIvor
Two Spot ..... Joseph J. Dowling
Blossom ..... Mary Jane Irving
Colonel Ransome ..... J. Frank Burke
Pedro ..... Darrell Foss
Anastacio ..... Thomas Kurihara
Preaching Dan ..... Milton Ross
Broadway Hammersley ..... Charles O. Rush

"The Square Deal Man" presents William Hart as a benevolent gambler who refuses to collect his gains from married men, and whose winnings at faro go for all manner of philanthropic purposes. A shooting affray in which he is suspected (unjustly) of killing a man brings him to a realization of the evil wrought by his life and he resolves, by way of reformation, to take up the ranch that has been deeded to him by the dead man and manage it for the daughter. When the young lady arrives, however, she treats him with the disdain she visits on her servants and it is not until she has been rescued from raiders and her ranch saved from destruction, that she realizes the sterling worth of the ex-gambler.

The gambling house and the Arizona ranch are William Hart's native element and he flourishes through this drama of lawlessness with his characteristic skill. A Brete Hart touch is added to the story by the character of "Two Spot," an old man adopted by the gambler and delightfully played by Joseph Dowling. Mary MacIvor plays the rather insignificant role of the heroine in an insignificant manner and Thomas Kurihari is a picturesque Mexican villain. The scenes in the gambling hall and on the vast Arizona ranch encircled by mountains are wonderfully well done and have caught all the stirring quality of Western life.

A William Hart drama has its established place in the film output and needs no further advertisement than its name. While this particular character study of the reformed gambler is not quite as distinct and unusual as others that Hart has done, it has all the dash and excitement of its setting and exhibitors can rely on it to uphold the standard.

A. G. S.

"SAPHO"

Five-Part Drama Adapted from the Novel by Alphonse Daudet. Featuring Pauline Frederick. Produced by Famous Players Under the Direction of Hugh Ford. Released by Paramount.

Sapho (Fanny Legrand) ..... Pauline Frederick
Caoudal ..... Frank Losee
Dejoie ..... John Sainpolis
Flamant ..... Pedro de Cordoba
Jean Gaussin ..... Thomas Meighan

In this screen version of Daudet's masterpice, Pauline Frederick has added her interpretation to the many Saphos who have stormed and cooed their way through the scenes of this hectic old drama. Needless to say, her creation does not suffer by comparison with the work of her predecessors, even with that of our most famous Sapho as played by Olga Nethersole. Although she always gives Fanny Legrand the benefit of the doubt she does not attempt to whitewash the role—her Sapho is neither a Magdelene nor a Carmen but the tempestuous, irresponsible, alluring creature that Daudet first brought to life. She gives the true key-note of the character in the scene where Fanny breaks into passionate weeping over the arrest of Flamant who has forged a check to buy her jewels and then as suddenly dries her tears and begins delighted preparation at the arrival of an invitation to a masked ball. None of the symbolism or the subtle emotional phases of her acting has been lost in this transfer of the character to the screen.

The staging and direction are equal to the many spectacular effects that the piece demands. The revels in the studio, the elaborate ball-room scene and the turbulent episodes in the country are reproduced with striking fidelity to the novel. Thomas Meighan plays the role of Jean with rugged simplicity and fervor although he is somewhat handicapped by looking far more Celtic than French. Frank Losee, John Sainpolis and Pedro de Cordoba each do polished and contrasting work as the discarded lovers of Sapho, who inconveniently appear at the moment when she most desires to forget the past. In fact the entire cast is exceptionally good and quite equal to the support of Pauline Frederick's remarkable characterization.

It is hardly necessary to add that the appearance of Pauline Frederick in so famous and typical a role as "Sapho" will

(Continued on page 29.)

Pinning Bubbles on the Wall

It might be done—but it wouldn't be worth trying. You might build up a reputation for your theatre with a half dozen kinds of pictures, but it would take you a long time—if you could do it at all.

That's one reason why Paramount made up a "short reel program" for you.

Let your standard of quality be

Paramount Pictures

for this week—

Pauline Frederick in "Sapho"

"Sapho," although arranged to avoid the objectionable and emphasize the human element of the story—gives Pauline Frederick an exceptional opportunity to display her great dramatic power, and it is another Famous Players contribution to photoplay history.

Wallace Reid and Myrtle Stedman
in "The Prison Without Walls"

is a thrilling prison reform story. There is real punch to this exceptional story in the form of three "knock down and drag out" fights. This production has the usual Lasky perfection of detail and presentation.

Don't try to pin a bubble on the wall—make as many days as possible *Paramount Days.*

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Member of Nat'l. Asso. Motion Picture Industry

The Methods of Fred J. Balshofer

FRED. J. BALSHOFER.

The scene is a motion picture studio. A gigantic production is being made. Tense excitement pervades the atmosphere. Everything depends on absolute accuracy of detail in the situation which is being developed before the camera. The stars go through their parts without a hitch.

A girl "extra" enters. She is supposed to be a type in an early period of American history. She wears high-heeled tan shoes. No one seems to notice that anachronism—no one save a tall man with iron-gray hair and features, which spell simplicity of nature and mildness of manner. He stands near the camera man, his arms folded.

"Miss Smith," he calls. The girl turns quickly at the sound of his voice.

"Have you studied American history?" he asks with a quiet smile.

"Yes, sir," she says.

"And did you read of smart, high-heel tan shoes in Colonial days?"

"No, sir," she says, blushing and moving backward in an involuntary effort to hide her feet. "I did not think—I will take them off." The "extra" retires in confusion, while Fred J. Balshofer, president and general manager of the Yorke Film Corporation, all-around motion picture expert, and noted as a director, suavely continues with his work.

"Belasco of the Screen"

Balshofer, familiar with every detail of the industry, from turning the crank of a Bell & Howell to scenarioizing a great novel, has been termed the "Belasco of the screen."

Like the famous "wizard of the speaking stage," he has iron-gray hair, which stands out from his head like tentacles seeking something unseen in the atmosphere. Like Belasco, he is mild of manner, yet charged with a tremendous reserve force; and as Belasco knows stagecraft, Balshofer understands the art of motion pictures.

Balshofer is a product of New York city. It was sixteen years ago that he entered the motion picture field.

"It looked good to me," he says in telling why he made the move. "Everything in the game seemed to be chaotic, but after I had made a survey of the field, my young blood began surging and something inside of me said, 'Here is a great industry. It has limitless possibilities. I am going to tackle it.'"

His first job was with Lubin, where he did laboratory work. Then he became camera man and next he began directing pictures.

The story, in substance, is that Developer Fred Balshofer, in the laboratory, did his work a shade better than anyone else; that he reported early and worked late; that he finally mastered the secrets not only of the laboratory, but also of the camera; and that, having mastered the secrets of the camera, he learned about directing. That was why he jumped from developer to director.

And that was why, having become a director, he stepped higher. His first work in the directing line was on "split reel" stuff. In those days a picture did not run more than 750 feet in length. But he dreamed of big productions, of 1,000 foot films assembled so as to make complete plays and, with that idea in view he organized the New York Motion Picture Company in 1909 and began producing the Bison films.

Balshofer was everything in the Bison Company for five years. Then he took part in the organization of the Quality Pictures Corporation, which brought Francis X. Bushman to Metro. Seeing the rapid strides that were being made by the Metro Pictures Corporation, he allied the Quality with Metro. Next he was the leading spirit in the organization of the Yorke Film Corporation.

Some of His Work

Among the big plays Balshofer has had a leading hand in presenting to the public are "The Second in Command," with Mr. Bushman; "Rosemary," which he personally produced, and "The Come Back," "The Masked Rider," "Pidgeon Island," and "The Promise," with Lockwood and Allison as stars. These last productions he adapted as well as produced.

The combination of Lockwood, Allison and Balshofer is an unbeatable one. These two famous stars rely absolutely on the judgment of the producer.

And Balshofer receives suggestions as a horse does corn. He tastes them, grinds them up and, if they are good, he swallows and digests them. He is a man who is glad to "grab" ideas.

His work is pleasantly devoid of "brass band" methods. Quiet-spoken, unassuming and thorough, he first goes over every detail of a production with the stars and director. Then he speaks to those in the cast.

"What are the requirements for a good motion picture player?" he was asked.

"Self-confidence, an expressive face and a big heart," was the reply.

"What is your idea as to the future of motion pictures?"

"Too startling to tell. The possibilities of motion pictures are limitless. If anyone had told me sixteen years ago that great novels would be transferred to the screen I would have scoffed at the suggestion. And yet in those days I dreamed of great things for motion pictures. So, to-day, if anyone tells you that sixteen years from now grand operas will be produced in motion pictures, or that motion picture newspapers will be 'published' on the screen every morning and every afternoon, or even that we will have motion pictures of life on the planet Mars—well, just scratch your head and keep quiet. You never can tell."

Balshofer here was asked about adapting novels for the screen—a pet hobby of his. Recently, while snowbound in Utah, he adapted Clarence B. Kelland's "The Hidden Spring" for the screen, completing the work in two days, during which time he had very little food and no sleep.

"In adapting novels for the screen," he said, "the adapter must feel just like a cider press, extracting a rare juice from a great mass. The strongest points must be seized and condensed. The producer must bear in mind two things—that he is going to show the novel in picture form to a great many people who have read the book and to a great many people who have not. He must bring out the dramatic elements of the story as to please both of these classes. Does it sound easy? Try it on a 'best seller' and see."

Then "the Belasco of the screen" hid the tentacles of his iron-gray hair beneath a slouch hat and went away to pursue his pet hobby—working at motion pictures.

Mr. Balshofer left last week for the Coast where he will produce a film version of "The Haunted Pajamas," one of the big successes in fiction a year or so ago. Mr. Balshofer states that he finds conditions in the East most promising.

ADOLPH ZUKOR BACK FROM TOUR

Famous Players-Lasky President Returns to City and Reports Film Lovers Are Awakening to Dangers of Censorship

Adolph Zukor, president of Famous Players-Lasky Corporation, is back after a six-weeks' tour of the country. He states that the censorship agitation has aroused a country-wide interest on the part of motion picture fans in behalf of the producer. During the course of his journey, Mr. Zukor visited many of the principal cities, and consulted with a great many exhibitors.

It was the unanimous opinion of the Paramount exhibitors, with whom Mr. Zukor talked, that the insistent agitation of the self-constituted reformers and professional guardians of the public morals on behalf of motion picture censorship had had the effect of uniting the great body of photoplay fans in a firm stand against censorship.

Solid Against Censors

"Everywhere that any sort of straw vote had been taken by the exhibitors or any other means of ascertaining the attitude of the public on this vitally important question had been employed, it had been the inevitable result that the people lined up solidly against censorship. The problems of the producer are being followed with more and more interest by the public as a whole, and that interest is being quickened as the insincerity and selfish aims of the reformers are becoming more and more self-evident," says Mr. Zukor.

"Though it is the consensus of opinion that not every motion picture which is produced is of the highest type, the fact is becoming more and more firmly realized that the vast majority of producers are sincerely endeavoring to place upon the screen photoplays that are essentially wholesome and of a clean and high type. It is universally understood that the best element among the producers absolutely repudiates the salacious productions and the fans incline to avoid penalizing the many for the sins of the few—which would be the inevitable result of the adoption of any form of national censorship.

"As one fan expressed it, 'once having obtained a fat and easy job, the official censor would be very reluctant to give it up. He would, therefore, make work for himself, and the only way in which he could create work would be waiting captious over the productions of really sincere and well-intentioned producers.'

Salacious Films Short-lived

"The weight of public opinion, as expressed in box office receipts, is the best way to put an end to the unclean production," continued Mr. Zukor. "It has been my observation that the salacious picture is short-lived and we have seen several producers who endeavored to operate on the basis of giving the public a sex thrill, go to the wall. But, on the other hand, the motion picture men who have devoted their time to the bulding up of a reputation for clean and wholesome pictures are reaping a harvest in public confidence, as it is expressed in steadily increasing business and in a great activity along the line of rebooking.

"As for business conditions in general, it was a pleasant surprise to find that, despite censorship agitation, the uncertainty attending the war situation and the frightful high prices prevailing with all foodstuffs, the business of the motion picture theaters throughout the country is excellent.

"While on the West Coast I had the pleasure of seeing Margaret Illington begin work on her first motion picture at the Lasky studio, an adaptation of Basil King's 'The Inner Shrine.' I am very sure that the Paramount program is going to be a big winner by the acquisition of this talented actress.

"At the Lasky and Morosco studios, Cecil B. De Mille and Frank Garbutt are hard at work increasing the mechanical facilities of the two plants. Both of them have been more than doubled since they were built, and many big improvements have been in progress at the Lasky studio during the year. The new administration building was completed and most of the officers had moved into their new quarters by the time I left for the East."

VITAGRAPH PRESIDENT IN LOS ANGELES

Albert E. Smith on Visit to Coast to Arrange for Enlarging Facilities There

For a stay of two or three weeks, Albert E. Smith, President of Vitagraph Company, is in Los Angeles. The object of Mr. Smith's western trip at this time is to add to the production resources and facilities of Vitagraph's California studios, with particular regard to Blue Ribbon program features, all of which will be distributed, as heretofore, solely through V. L. S. E.

The handsome growth of Vitagraph-V. L. S. E., the sales department of the Vitagraph company, under the management of Walter W. Irwin, has made it imperative that, now that the Brooklyn studios have been placed on a firm schedule of production, the western studios likewise be increased.

NEW GLAUM PICTURE

Louise Glaum will be shown on the Triangle program shortly in a new Kay Bee drama entitled, "Sweetheart of the Doomed," written by Jerome N. Wilson and picturized by Monte M. Katterjohn. The production was directed by Reginald Barker, under the personal supervision of Thomas H. Ince.

This will be Miss Glaum's third starring vehicle since joining the Ince forces. Her previous plays were "The Wolf Woman" and "Somewhere in France," both of which are still popular. It will also be recalled by many that Louise Glaum appeared in "The Iron Strain," the first Ince production released on the Triangle program.

LOU-TELLEGEN TO DIRECT

Lou-Tellegen, internationally celebrated stage and screen star, who has appeared recently in numerous Lasky-Paramount productions, will hereafter change his relations with the camera and forsake the screen to become a director. The announcement comes from Jesse L. Lasky that the action was taken at the suggestion of Mr. Tellegen, who has long desired to take up directing on this side of the water.

O'SULLIVAN WITH MUTUAL

Coincident with its establishment of the "big stars only" policy, the Mutual Film Corporation under President John R. Freuler has begun a campaign of special service to the exhibitor. A part of this service is a music cue sheet, or musical suggestion schedule representing more than ordinary effort.

The Mutual's music cue sheets, the first of which was issued in connection with the release of "The Greater Woman," are prepared by Joseph O'Sullivan, a composer and operatic expert who has been added to the staff for the purpose.

CREATING ATMOSPHERE

Exhibitor Tells How He Presented Selig's "Crisis"

The stage setting and atmospheric effects of presentation of photoplays are an important feature of exhibiting. In this connection S. Barrett McCormick, of the Circle Theater, Indianapolis, Indiana, writes interestingly to the Selig Polyscope Company relative to the presentation of Selig's "The Crisis" in Indianapolis. He says:

To gain the proper atmosphere for the production, we built and painted in our studios a complete stage setting, a picture of which I am enclosing herewith. It represented a fort overlooking a moonlit river with its rippling waves. On the other side in the woods are tents of the troopers, while about the center burns the camp fire. On the barricade, on which is mounted a gun and over which the Stars and Stripes fly, a sentry poces to and fro. At the beginning of the show the curtain is down and the orchestra of twenty plays a medley of American national airs. Slowly the curtain rises upon the scene, bathed in the glowing colors of the dying sunset. Lounging about the stage are the boys of '61, thinking of home and loved ones. As the orchestra strikes up the national anthem, "The Star Spangled Banner," the flag flies out in the breeze and a spot from off-stage catches it. The troops come to attention and hold the present until the sunset gun is fired and retreat sounded on the bugle. They again lay down their arms, while Gerald Gardner, the celebrated American basso sings "Tenting on the Old Camp Ground." The production was made under my personal direction and was constructed and painted in the Circle Theater studios. We believe that this atmospheric presentation was very valuable in placing the audience in the proper receptive mood for the splendid screen drama which followed.

It also gives me pleasure to advise that "The Crisis" has broken all records in the history of the Circle Theater by at least 20,000 admissions during the week of its showing.

ULTRA PLAN LIKED

Exhibitors and Exchangemen Endorse Idea

The innovation which A. J. Cobe, president of the Ultra Pictures Corporation, announced last week would be introduced in connection with the Ultra releases has caused quite a little comment in the trade. Both exchangemen and exhibitors are unanimous in declaring that this new method of advertising a picture is a most advantageous one for all concerned. The exchange man is assured of a continuance of his advertising for some time after the picture is received. In the majority of cases the advertising stops with the sale of the most important or valuable territory and the late buyers are practically left high and dry so far as trade advertising is concerned, which naturally is detrimental to their interests.

Although the list of exchanges handling Ultra releases is almost complete the trade advertising will continue for quite some time, an almost invaluable asset to the exchange man and exhibitor handling the productions.

INCE PLANT AT SERVICE OF GOVERNMENT IN EVENT OF WAR

Offer Accepted by Secretary of the Navy

That the motion picture is destined to play a highly important part in the United States preparation for war, is clearly indicated in the prompt acceptance by Secretary of the Navy Daniels, of Thomas H. Ince's telegraphed offer placing himself, his studios, equipment, and skilled camera men at the service of the Government for the making of films for instruction of recruits and student officers.

"Visualization," says Mr. Ince, "is the shortest possible method of instruction, and I have no hesitation in saying that in the event of war being forced upon this country by Germany, that the motion picture and the screen will prove one of the most valuable methods of preparedness."

Officers have been designated by the Navy Department to confer with Mr. Ince regarding a program of pictures of this type, and the best facilities of the Navy are to be used in the preparation of the series. The first conferences have already been held in San Francisco to map out a detailed program.

NEW BRENON FILM TO BE SEEN AT BROADWAY

"The Eternal Sin" Is to Be Shown Beginning March 18

"The Eternal Sin," Herbert Brenon's second Selznick-Picture, will be shown at the Broadway Theater for two weeks beginning Sunday evening, March 18. In this photodrama the star is Florence Reed, who has made a hit in New York this season by her acting in the spectacular production of "The Wanderer." The Broadway run of "The Eternal Sin" has been limited because of previous bookings for that house. The dollar scale of prices which has ruled at the Broadway ever since the Selznick-Brenon-Lacumle regime began, will continue for this engagement as well.

This is the first production by Herbert Brenon since his sensationally successful "War Brides," which is now being shown to big business in all parts of the country. In the course of the creation of the spectacle, Mr. Brenon was stricken with typhoid fever, and lost several weeks. Even before his physicians gave their consent to his return to work, he was "back on the job," and in record time completed his work.

Mr. Brenon will not be able to be present at the premiere of his production, as he has already left for New Orleans to begin work on his next Selznick-Pictures offering. "The Lone Wolf," adapted from Louis Vance's "best seller."

Charles Brabin, who has directed a number of Vitagraph successes, has returned to the scenes of his former triumphs.

LOCAL LEAGUE ASKS MONEY TO FIGHT "BAD BILLS"

Exhibitors Requested to Assist in Legally Opposing Legislation

The Manhattan local of the Exhibitors' League of America has sent out letters and circulars to all New York State Exhibitors requesting assistance in the fight against Sunday closing and film taxation bills. The circular gives a list of sums already paid at the rate of 3 cents per seat, and the letter is as follows:

"Are you aware that bills are in the Senate and Assembly at Albany affecting vital interests of all exhibitors? You may be closed on Sunday and taxed. This confronts you. What are you going to do about it?

"At the Albany Convention, January, leading exhibitors of the State of New York passed a resolution assessing each theater $10 as dues to aid our Legislation Committee and for a fund, so that we could go into the different localities and with your help and voters in favor of motion pictures, call upon respective Senators and Assemblymen to get their aid to pass bills favorable to us. There is also a fund of three cents on each seat to pay for legal talent to fight the Bender case, which comes up in the Court of Appeals March 7, and from every indication, if the decision goes against us, we will be closed up.

"A local option bill excluding New York city and Buffalo was introduced, giving local option to smaller towns. Petty graft in many localities would prevail, where today pictures on Sunday are showing they would in that event be closed. We are absolutely for open Sunday and want every exhibitor in the State to enjoy this. Our own bill was therefore introduced. How can we pass this if you don't help finance the expenses needed for propaganda to get this blue law changed?

"What does $10, or $50, mean to you, against being closed up fifty-two of the best days in the year, and also taxing your daily receipts for 365 days each year? Can you hesitate under the circumstances? You don't know how serious this is, but we who have the interest of the exhibitors at heart feel the necessity for quick action, and implore you for your own sake to sit right down now and mail us check for $10, or so much more as you think you can afford to contribute for the purpose as stated forth above. Make all checks payable to the treasurer of the Motion Picture Exhibitors League.

"Yours fraternally,

"I. A. Buettner, president; D. Cohen, vice-president; Charles Steiner, treasurer; Grant W. Anson, chairman of Legislative Committee; Thomas Howard, secretary."

The first chapter of the new Helen Holmes photonovel, "The Railroad Raiders," will go to the public on April 9. Each of the fifteen chapters will be in two parts and will be released weekly through Mutual.

FEATURES REVIEWED

(*Continued from page 27.*)

prove a record breaking attraction for all her admirers. Naturally the play was never written for the fourth grade and the fourth grade should not be taken to see it, but the story has been handled with all delicacy and exhibitors need not fear that it might offend their most fastidious patrons.

A. G. S.

"THE MORTAL SIN"

Five-Part Drama Featuring Viola Dana. Produced by Columbia Under the Direction of John H. Collins and Released by Metro March 12.

Jane Anderson ..... Viola Dana
George Anderson ..... Robert Walker
Emmet Standish ..... Augustus Phillips
The Doctor ..... Louis B. Foley
The Landlady ..... Ricca Allen

Even tacking on the customary happy ending, showing that the whole picture was a dream, does not furnish enough relief to counterbalance the gloom that is liable to be driven home by the preceding reels of "The Mortal Sin." The picture attempts to illustrate a philosophy that may be considered out of place on the screen by some persons. It tries to decide the question whether or not it is a mortal sin for a married woman to be supported in luxury by a man other than her husband and furnished with plenty of money so that her invalid spouse may be sent to Arizona.

When the husband returns he regards the sacrifice of his wife as a mortal sin against him, and murders her. He declares he is ready to atone for her sin and his own by undergoing the extreme penalty. Just as he is being led to the electric chair comes the happy ending. His wife wakes him up from an all-night sleep at a desk where he has overworked in writing a book.

The picture is generally well directed, though there are too many close-ups. Viola Dana plays the wife, a role that does not offer her much opportunity, so that she gets about all there is possible out of the part. Robert Walker is good as the husband and Augustus Phillips is convincing as the first aid to the injured. The photography is clear throughout and registers well the numerous close-up scenes.

An exhibitor can entertain that percentage of his patrons preferring the sordidly sensational by booking "The Mortal Sin," but he should plainly advertise the character of the picture.

F. T.

TEAMING THE FAVORITES

Vitagraphers to Begin Co-starring Activities

Anita Stewart, of Vitagraph, has recovered from her nervous break-down but she will not be permitted to do any work for a few days more. Upon the completion of "The Maelstrom," in which Dorothy Kelly and Earle Williams are co-starred, Miss Stewart and Mr. Williams will resume their co-starring activities.

Alice Joyce and Harry Morey, Peggy Hyland and Marc MacDermott, and Dorothy Kelly and Evart Overton with Anita Stewart and Mr. Williams, will then constitute the four teams in Vitagraph's eastern studios. It is expected that, as a result of Mr. Smith's western trip, a new co-star will be found for Antonio Moreno, to replace Edith Storey. In addition, it seems probable that at least one more team of public favorites will be created to work in the Los Angeles studios.

"SUBMARINE" WORDS

The dictionary will no doubt be enriched by several new words to express undersea photography as developed by the activities of the Williamson Brothers Submarine Film Corporation, and the Universal Film, "20,000 Leagues Under the Sea," in which their appliances were used. "Submotography" will probably prove most popular.

EDISON STUDIOS MAY ADOPT DAYLIGHT SAVING PLAN

Is Being Considered Seriously at Bedford Park

The Bedford Park studios of Thomas A. Edison, Inc., may soon adopt the daylight saving plan. The adoption of this plan at the Edison studios is one of several measures that are being considered with the view of increasing general efficiency in the organization so that the demand for the new Edison productions can be supplied more readily. For some time past the studios have been taxed to their capacity by reason of the preparations being made for the introduction and the maintenance of the new Edison Conquest Pictures Program and the necessity of suppiying the five-reel features that are being released through the Kleine-Edison-Selig-Essanay Service. The coming Summer promises to be the most active season in the annals of the Edison Company and at the present time every effort is being made to facilitate the work that is ahead.

In discussing the proposed adoption of the Daylight Saving Plan, Manager L. W. McChesney of the Edison Studios emphasized the fact that such a revision of working hours is particularly favorable to those engaged in the production of motion pictures.

SERIES AND SERIALS

"THE MASKED STRANGER"

Second Episode in Two Reels of "The Mystery of the Double Cross" Serial Featuring Mollie King. Produced by Astra Under the Direction of William Parke and Released by Pathe March 25.

Philippa Brewster ..... Mollie King
Peter Hale ..... Leon Bary
Bridgey Bentley ..... Ralph Stuart
Dick Annesley ..... Gladden James

The second episode of "The Mystery of the Double Cross" serial contains a rather important event in the fact that it introduces the villain, Bridgey Bentley, played by Ralph Stewart. Mr. Stewart draws the character as a handsome and suave villain and judging from his work in this chapter the part will be well played throughout the rest of the series.

Also the plot becomes a little more interesting because of the introduction of another motive for the characters to work on, namely the struggle to obtain some very rich oil lands that belong to Brewster, but of which he does not know the value. Peter Hale meets a girl who resembles the mysterious woman who had the double cross on her arm and she says she is Philippa Brewster. They declare their love for each other. Toward the end of the episode it is found that she is not the Brewster Girl and the Masked Stranger tells Hale that he must have nothing to do with Philippa as she is not the person for whom he is in search.

F. T.

"CAT'S PAW AND SCAPEGOAT"

Ninth Episode of the "Patria" Serial Featuring Mrs. Vernon Castle. Produced by International and Released by Pathe March 11.

Patria ..... Mrs. Vernon Castle
Donald ..... Milton Sills
Baron Huroki ..... Warren Oland

In this episode of the "Patria" serial a trap is set for Donald which is to put him in a bad light before Patria but he manages to escape from what would have looked rather compromising had he not crawled out of it just in time. He has secured warrants for the arrest of the conspiritors and goes to get them but a bomb set in the house of the leader, Huroki, explodes just as the arresting party gets there, which enables them to flee. Senor De Lima is injured, however. The opening scenes of the episode are some more of the interesting photographs of the Black Tom disaster, which were shown in the last chapter.

F. T.

THEY might have added "and to her drawing power," judging from the thousands who have been unable to get inside New York's beautiful Strand Theatre this week and in 87 other leading houses throughout the country which are showing "A Poor Little Rich Girl" for a full week or more.

Here are a few of the splendid tributes paid by the greatest newspapers in the world, on the first showing of "A Poor Little Rich Girl."

NEW YORK EVENING SUN said:
"Little Mary" Pickford is preeminently qualified to interpret sympathetically the woes of "A Poor Little Rich Girl," and she did so to the entire satisfaction of her most ardent admirers yesterday at the Strand.
The settings for the photoplay are elaborate. There are many amusing moments of real comedy in the picture. There seems to be no limit to the illusion of extreme youth which Miss Pickford is capable of producing, and the "Poor Little Rich Girl" no doubt will be better liked than any of Mary Pickford's recent pictures.

NEW YORK TIMES said:
The fact that Mary Pickford acted the title role in the "Poor Little Rich Girl" added to the interest of the translation into movie form of one of the most imaginative plays the American stage has produced in years.

NEW YORK HERALD said:
Needless to say, Gwen is a typical "Little Mary" role, giving every opportunity for the Pickford pout, smiles, curls and cute mannerisms. Miss Pickford's playing of the appealing role has much charm, and the Artcraft Film Corporation evidently spared no pains to give it an artistic production.

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Surest Proposition Now Before States Rights Buyers

DERWENT HALL CAINE

DAN MYLREA IN HALL CAINE'S REALISTIC ROMANCE

THE DEEMSTER

Information as to Territorial Release Dates will Soon be Issued to all Exhibitors

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Star in the *"SEVEN DEADLY SINS"* and the most widely advertised male star now before the public, is presented in

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LEAD

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JACKSONVILLE, FLA.

Current Release—"One of Many" (Metro).

SOON TO ANNOUNCE RELEASE DATES OF "DEEMSTER"

Arrow Picture Attracts State Rights Buyers' Attention

Release dates of "The Deemster" will shortly be announced by Dr. W. E. Shallenberger of Arrow Film.

This production has attracted great attention among state rights buyers, who have been quick to realise that this photo-drama will possess exceptional drawing power from the fact that it is a picture version of a novel that has been read by people throughout this country during the past thirty years. With the exception of Robinson Crusoe" and "Uncle Tom's Cabin," it has probably had a larger circle of readers than any other work of romantic fiction published in this country.

The Arrow Company has made a wonderfully artistic production of "The Deemster," and in the interpretation of its leading character presents Derwent Hall Caine, son of the author.

Exhibitors are displaymg a great deal of interest in this picture, and not a day passes but that many inquiries reach the Arrow office asking when and from whom bookings can be made. A statement as to these points in connection with territorial rights will not be made until the entire country has been disposed of, and then every exhibitor will receive direct information from whom to book "The Deemster" for his city or town.

CLEVER BOY ACTOR

A clever eight year old boy has already made a mark in the picture colony at Los Angeles. Francis Marion first appeared as a page in the Fine Arts production of "Macbeth" where he did so well that he won a place in the Universal Company, playing boy parts of importance, largely due to George Bronson Howard who was very much impressed with the ability of this little actor. Francis is now with the Lasky Company where in "The Primrose Ring" he is the fairy prince. His lovable disposition and bright clever acting have made him a prime favorite and won him many friends.

ADELE LANE ON TRIP

Adele Lane (in private life Mrs. Burton King, wife of the well-known Metro director), left for Los Angeles March 12 on a pleasure trip. She expects to be absent about a month from New York. Burton King has directed Petrova in several films, but does not go to Lasky with the star. He will remain with Metro.

HOLD QUARTERLY MEETING

The quarterly meeting of the board of directors of the National Association of the Motion Picture Industry was held in the Association's headquarters in the Times Building, New York, this Thursday. The directors held monthly meetings in September, October and November during the first days of the association, and at this meeting the accumulated business of three months came up.

LEWIS DIRECTED "BARRIER"

Charles Abrams calls attentions to the fact that some papers had given credit to Rex Beach for the direction of "The Barrier," when, as he states, it was directed entirely by Edgar Lewis.

Charlie Chaplin was visited by Mme. Nellie Melba, the eminent Australian operatic vocalist, during the latter's season in Los Angeles and the two enacted en extempore comedy scene together before the camera.

NATIONAL ASSOCIATION ACTIVITIES

INDIANA WILL HAVE SUNDAY SHOWS

The Opening Bill Merely Awaits Governor's Signature, It Is Reported

According to information obtained from the National Association offices, the Sunday opening bill has passed both houses of the Indiana Legislature and will be signed by the Governor.

This is the climax of a series of victories won in Indiana this Winter, the first being a series of defeats of censorship and children's attendance bills a few weeks ago. At the beginning of the legislative session, it was feared that adverse legislation might be enacted, but before the session was many weeks old, the friendly attitude of the entire body was so clearly demonstrated that the Sunday opening bill was pushed by the exhibitors and by Frank J. Rembusch who is a member of the board of directors of the National Association, with complete success.

Indiana has been closed on Sundays as far as motion pictures were concerned for five years, and the opening of the state after this time is regarded by the friends of the Sunday motion picture show as a distinct victory for the idea of the social service of the Sunday performance of motion pictures. The result is expected to have a salutary effect generally.

EXPRESS COMPANIES TO RECORD SHIPMENTS

Wells-Fargo and Adams to Adopt Methods of American Co. in Handling Films

It is announced that, as a result of a conference held March 6 between the traffic managers of the big express companies and the transportation committee of the National Association of the Motion Picture Industry, the Adams and Wells Fargo Companies will put into immediate effect the same method of handling shipments of films which has been in use by the American Express Company for some time. This is a system which keeps a full record of every transfer of the package from the time it leaves the shipper until it is delivered to the consignee. Heretofore, except in the case of the American, film shipments were not recorded from the time they left the shipper's office until delivered at the other end, and if lost, there was no way of tracing them. This method of handling shipments of film has heretofore been applied only to valuables, but it has proven both important and vital to the express companies and the exchanges and exhibitors and as a result of the representation of the National Association, the practice will now be universal. It is one of the greatest steps yet made to solve the transportation problems of the industry.

MIDDLE WEST LIKES ART DRAMAS

Bookings Heavy in Many States—Quality of Program Is Appreciated by Showmen

Art Dramas are booming in the Middle West, recent reports from the territories embracing Ohio, Kentucky, Michigan, Illinois and Indiana, indicating that exhibitors are rapidly waking up to the opportunities for profitable bookings presented by the new program. The merit of the productions released by Art Dramas is causing widespread comment throughout this section of the country.

As an instance of how the wise film showmen of the city of Detroit alone have grasped the Art Dramas idea, no less than fifty-three houses are booking the service. In view of the fact that the inception of Art Dramas is of such recent origin and that competition in Detroit is particularly keen, the unusual booking record is highly significant. The smaller cities throughout Michigan are likewise reported as booking the Art Dramas program heavily, and the pictures are meeting with great favor.

PLAYERS CO-STAR

Wallace Reid and Myrtle Stedman, popular Lasky stars, appear together on the screen for the first time in the Lasky-Paramount production, "The Prison Without Walls," which was written by Robert E. MacAlarney, and prepared for the screen by Beulah Marie Dix, the well-known playwright. The production was staged by E. Mason Hopper, who was transferred from the Morosco studio to Lasky especially for the purpose of directing this picture.

James Neill, Billy Elmer, William Conklin, and Camille Ainkerwich are important members of the supporting cast.

LEAGUE APPROVES BALL

CHICAGO, ILL. (*Special*).—The Executive Committee of the Exhibitors' League meeting in Chicago, Friday of last week, endorsed the movie charity ball to be held April 26 at Terrace Garden, New York. William Wright was chosen chairman of the movie charity fund and William A. Brady treasurer.

The following constitute the ball committee: Sidney Ascher, chairman; Samuel H. Trigger, treasurer; H. W. Rosenthal, manager.

STANDARD FILM CLAUSE

A standard film clause for fire insurance policies has been adopted by the New Jersey Rating Bureau, and the National Association of the Motion Picture Industry, which arranged the matter with the New Jersey office, will present the same clause to the insurance departments of all other States where motion picture negative is made or stored. The matter will first be taken up with California, New York, Illinois, Florida, and Massachusetts.

BRIDE FROM THE FILMS

William L. Wilson, a broker of San Francisco and New York, and Miss Jeanette Gabrielle Rapellin were married last week in Greenwich, Conn., by Justice Timmins. The bride is the daughter of the late Louis Pierre Rapellin, a Socialist leader and politician of Paris, who died four years ago.

Miss Rapellin was engaged in moving picture work here and it was at a rehearsal in a studio in Los Angeles that she met Mr. Wilson.

TALENTED WOMAN WITH CONDON EXCHANGE

Miss M. E. M. Gibsone Affiliated with Western Exchange

LOS ANGELES, CAL. (*Special*).—Miss M. E. M. Gibsone, for the past three years manager of the Kalem Studio in Hollywood, has amicably severed her connection with that firm to affiliate with Mabel Condon in the work of the Mabel Condon Exchange.

M. E. M. Gibsone is a name that to the people of the West Coast film studios stands for efficiency, conscientiousness and a friendship to be counted upon at all times. Born in Canada and a product of the University of Toronto, Miss Gibsone for seven years was connected with banking firms of Toronto, four years of which time she was manager of the Woman's Department of that city's biggest bank.

Then she chose New York city as a workshop and became secretary to the president of the General Electric Company.

The Kalem Company offered Miss Gibsone her first opportunity in a picture way. She accepted as assistant to Colonel Price, who was then managing the studio. In less than a year ago Miss Gibsone had taken over the managership of the studio's every department.

In affiliating with the Mabel Condon Exchange, Miss Gibsone will be most concerned with the engagement end of this firm, but in addition will put into practice some original ideas in the establishment of other departments.

The general aim of the exchange is to serve both manufacturer and player conscientiously, merit being the qualification of those the firm represents.

Plans for new offices are now under way for the firm, which just recently announced its affiliation with Ouida Bergere, who, at 33 West Forty-second Street, is the New York representative for the Mabel Condon Exchange.

Marcus Loew is showing "Twenty Thousand Leagues Under the Sea" in all his twenty-nine theaters in New York city next week, in addition to his vaudeville and picture program.

VITAGRAPH BLUE RIBBONERS ARE ANNOUNCED

Cover Wide Range of Subjects—Drama Predominates

Vitagraph-V. L. S. E., Blue Ribbon features for April, May and June are now announced, and cover a wide range of subjects with drama of the intense sort predominating.

"Babette," whose first showing to the sales force of Vitagraph-V. L. S. E., while the production still was in the rough, evoked unstinted praise and applause, will be released on April 2. Peggy Hyland and Marc MacDermott are co-starred.

"Apartment 29," an intense drama starring Earle Williams, with Ethel Grey Terry as his leading woman, follows on April 9. Alice Joyce and Harry Morey come next, in "The Third Party," released on April 16.

"Caste," a film version of the famous stage play features Peggy Hyland and will be released on April 23.

"The Hawk," with Earle Williams playing the role used by William Faversham, will follow on April 30. Ethel Grey Terry plays opposite Mr. Williams.

Lillian Walker's last appearance as a Vitagraph feature star is made in "Sally in a Hurry," which will be released on May 7.

Edith Storey and Antonio Moreno are co-starred in a spectacular film version of "The Captain of the Grey Horse Troop," released on May 14.

Peggy Hyland and Marc MacDermott make their re-appearance next in "The Sixteenth Wife," which will be released on May 21.

"A Son of the Hills," starring Antonio Moreno, will be released on June 4. Then comes, a week later, "The Maelstrom," co-starring Dorothy Kelly and Earle Williams. "The Maelstrom" is the production with which it has been intended to mark the return of Anita Stewart and Earle Williams as co-stars, an intention which came to naught owing to Miss Stewart's nervous breakdown.

Many of these pictures are already scheduled for their premier New York appearance at the Rialto Theater, where Samuel L. Rothapfel uses the Vitagraph-V. L. S. E. Blue Ribbon feature program as the basis of his whole entertainment. Probably the first of these forthcoming Vitagraph releases to be shown there will be "Babette."

KERRIGAN IN CITY

Calls at "Mirror" Office; Given Loving Cup in Pennsylvania

J. Warren Kerrigan, screen star and soon to be numbered among the producers, was a visitor at THE MIRROR office last week. Mr. Kerrigan is on a tour of the country prior to settling down to active work on the Coast.

Acting as spokesman for the motion picture enthusiasts of his city, Mayor Paul Macelree of West Chester, Pa., this week, presented Mr. Kerrigan with a silver loving cup, as a token of appreciation of the photoplayer's visit to the town.

It was through the efforts of Manager Bowker of the Idle Hour Theater that Kerrigan was given the distinction of being the first film favorite to visit West Chester in person, despite the fact that the silent drama has been a means of entertainment in the community for more than eight years.

NEW ROLE FOR MARGUERITE

Another distinguished American writer was added to the list of those who have contributed to the motion picture screen, when arrangements were completed by which Marguerite Clark is to be starred by the Famous Players Film Company in an adaptation of the celebrated "Sub-Debutante" stories written by Mary Roberts Rinehart and now current in the Saturday Evening Post. Mrs. Rinehart is one of the few successful American authors who has thus far refused to permit any of her works to appear on the screen.

When Jesse L. Lasky, head of the producing activities of the Famous Players-Lasky Corporation, suggested to Mrs. Rinehart that Marguerite Clark was the ideal actress to present the delightful character Barbara, the heroine of the "Sub-Deb" stories, upon the screen, the authoress was delighted at the prospect and arrangements were quickly consummated for making the adaptation.

POLAND KEPT BUSY

Joseph Franklin Poland, who recently resigned from the Rolfe-Metro scenario staff in order to free-lance, has found that a writer does not have to be on staff to be kept on the jump. Poland has just finished some original comedies for the Christie funmakers, following the titling of his original feature "The Cloud," which he has written for Jean Sothern, of the Art-Dramas, Inc. And now he is busy writing the screen version of "The Beautiful Adventure," one of the Charles Frohman stage successes, for the Empire All Stars Corporation. Poland was selected to do this work because of his recognized ability as an adapter. Some of his current adaptations are "Rose of the South," "The Glory of Yolanda," "Intrigue," etc.

The latest productions announced by William N. Selig for release in General Film Service include "The Boob," a multiple reel comedy-drama, and "The Greater Punishment."

MADGE KENNEDY

She has youth, freshness and beauty. Her smile has won the friendship of a nation. She is the finest and ablest farce comedienne in the entire world of the theatre and is to be starred exclusively in Goldwyn Pictures. These are some of the things the critics have said about Miss Kennedy:

CLEVELAND PLAIN DEALER: Goldwyn can well afford to announce Madge Kennedy as "the girl who makes friends."

JACKSON, MICH., PATRIOT: Madge Kennedy is a noteworthy addition to the Goldwyn collection of stars.

BOSTON JOURNAL: Madge Kennedy has had the most sensational success of any of the younger actresses. . . . If there is anyone quite like her we know three managers who will give a fortune for her services. . . . Madge Kennedy is matchless.

CHICAGO EXAMINER: All hail Madge Kennedy of Goldwyn Pictures. She is the greatest popular favorite among comediennes and the only one of her type.

PHILADELPHIA LEDGER: And now Goldwyn has captured Madge Kennedy, a star of immense appeal and nation-wide popularity. Who next?

SAN FRANCISCO EXAMINER: Madge Kennedy is a California native daughter and the ranking comedienne of the American stage.

N. Y. MORNING TELEGRAPH: Goldwyn has robbed the stage of another great favorite by signing Madge Kennedy.

NEW YORK WORLD: Madge Kennedy is considered the best farce actress in America.

ROCKY MOUNTAIN NEWS: Goldwyn is fortunate in signing Madge Kennedy. . . . No other comedienne can touch her.

ATLANTA AMERICAN: Madge Kennedy has been starred in "Over Night," "Little Miss Brown," "Twin Beds" and "Fair and Warmer"—the last two being America's greatest farces.

In every Exchange Zone on the motion picture map this new star has been welcomed by the great newspapers and the public

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DORIS KENYON WITH WHARTON

Doris Kenyon has been engaged by Wharton, Inc., of Ithaca, N. Y., to star in their first super-feature production, "The Great White Trail." The company is now at Saranac Lake taking some of the winter scenes. Leo D. Wharton is personally directing the work assisted by a picked staff from the Wharton studios. "The Great White Trail," will be the first of releases of the Whartons under their policy of one super-feature each month. Miss Kenyon will have exceptional support in Thomas Holding and Paul Gordon. About two weeks will be required to finish the work at Saranac Lake and then the company will return to Ithaca to complete the picture at the studios.

CANCEL CONTRACT

R. W. France, the General Manager of the Triangle Distributing Corporation, has given out the following statement at the offices of the Triangle Company:

"The Triangle Distributing Corporation has cancelled the contract with the Philadelphia Booking Company for distribution of Triangle films in Philadelphia. We have taken this action because we believe that it is to the interest of our exhibitors that we should deal with them directly through our own exchange. Hereafter exhibitors in Philadelphia who desire to do business with us will have the opportunity to do so without the intervention of any intermediary whose methods of booking and general methods of conducting their business we are unable to control."

DISTINGUISHED GUESTS

Alf Hayman, representative of the Charles Frohman interests, and Daniel Frohman were guests of W. C. Toomey, assistant to President John R. Freuler of the Mutual Film Corporation, at the Empire All Star Studios at Glendale, L. I., on Washington's birthday.

Ann Murdock, the first of the Charles Frohman stars to enter into contract to appear in the picturization of Charles Frohman with the Empire and Mutual Corporations, was working on her first Mutual Star Production, "The Outcast."

BENJAMIN CHAPIN

Author and Director General of THE LINCOLN CYCLE PHOTOPLAYS

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GOSSIP OF STUDIOS ON THE WEST COAST

Activities in All Departments of Film Industry in California Tersely Told

BY MABEL CONDON.

LOS ANGELES, CAL., (*Special*).—S. S. Hutchinson has arrived in Los Angeles en route to his American studio at Santa Barbara, which, by the way, sent its William Russell and Mary Miles Minter companies into Los Angeles last week, the former with forty-one people for five days of picture making.

P. A. Powers is still with us. So also are William Fox and Carl Laemmle.

Harry Caulfield, in addition to being manager of Charlie Chaplin's Lone Star studio, is now a manufacturer in his own right. He has formed a company which will feature Billie Rhoades, with Jay Belasco playing opposite her in one-reel pictures to be known as Strand Comedies. Harry Caulfield has many successes and no failures to his credit. Thus is the future of the Strand Comedy pictures a bright one.

The Motion Picture Directors' Association enjoyed the getting together of its various members at a dinner at the Alexandria on March 1. William D. Taylor, the new president, presided as toastmaster, and the occasion was one of a large attendance and a large time.

"Joan" Finishes Run

"Joan the Woman" finishes its successful ten weeks' run at the Majestic Theater this week.

C. B. "Pop" Hoadley is the newest staff writer at Universal City. "Pop" is one of the oldest and best-known writers in the game and his welcome at the film city was a hearty one. Waldemar Young is another addition.

Chester Withey is author of "A Woman's Awakening," a society drama being made at the Fine Arts studio, featuring Seena Owen, with A. D. Sears opposite. Others in the cast are Kate Bruce, Spottiswoode Aitken, Charles Gerrard, Alma Reuben, and Alberta Lee.

Frank H. Crane, with Allbert Russell as his assistant, is making marked progress in the direction of petite little Kathleen Clifford in the serial, "The Twisted Thread."

Ruth Stonehouse is directing herself and company in the three-reel photoplay, "Rosalind at Ledgate," by Meredith Nicholson. In it Miss Stonehouse plays a dual role.

New Dorothy Dalton Film

Dorothy Dalton will again be seen in a "vampire" characterization in John Lynch's picture, "The Dark Road." In Miss Dalton's supporting cast are Robert McKim, Jack Livingston, Jack Gilbert, Walt Whitman, and Lydia Knott. Charles Miller directed the picture, which was photographed by Clyde De Vinna. The art direction was by Robert Brunton and the story's picturization by J. J. Hawks.

Alan Forrest, who has just returned from New York, makes his Fox debut in a William Farnum picture directed by Frank Lloyd. Lillian West, Genevieve Blinn, Florence Vidor, Jewel Carmen, Bertram Grassby, Willard Louis, Marc Robbins, and Josef Swickard are others in the cast. The photography is by Billy Foster.

"The Neglected Wife" is the newest Balboa serial to be given the exhibitors on the Pathe program. It features Ruth Roland and Roland Bottomley.

At the Horsley studio, Crane Wilbur is working in one of his series of six features. It is entitled "The Single Code," and was written by Mr. Wilbur.

Every day is moving day right now at the Lasky studio, as one by one the departments are getting into the new headquarters provided for them. The executive building, as the home of the respective headquarters is called, is an imposing one and has meant the putting in of a new force of office boys.

The ten-reel Clune feature, "The Eyes of the World," has been purchased by the Desert Film Company of Salt Lake City for the States of Colorado, Utah, Montana, Idaho, Wyoming, and Nevada. W. H. Clune states that the picture is having a prosperous run.

Harold Lockwood, May Allison, Paul Willis, Lester Cuneo, Lillian Leighton, and George Fisher are being seen in the principal roles of "The Promise," now enjoying a prosperous Broadway run.

Kathleen Kirkham is among the newest additions to the Balboa Company. She will be remembered for her splendid work as the heavy in "The Eyes of the World."

At Signal Studio

At the Signal studio, J. P. McGowan is directing the Helen Holmes company in the fifth episode of the new railroad serial, "The Railroad Raiders." Robert Phelan, assisted by Jean Perkins, is photographing the new serial.

Fritzi Brunette, Tom Santschi, and Bessie Eyton are the principals in Director Colin Campbell's big feature being made at the Selig Zoo studio. The picture consists of a prologue and eight reels, and has Mabel Heikes Justice as its author. Others in the cast are Harry Lonsdale, Al W. Filson, and Frank Clark.

Mary H. O'Connor has written a new picture for Bessie Love. It is entitled "Cheerful Givers," and has in its Fine Arts cast Kenneth Harlan, Josephine Crowell, Spottiswoode Aitken, Loyola O'Connor, William H. Brown, Pauline Starke, Winnifred Westover, Violet Wilkie, and Bessie Buskirk. The Fine Arts Kiddies are also a feature of this production. Paul Powell is directing this picture.

Fannie Ward and Margaret Illington are exhanging directors, Miss Ward beginning a new picture with Frank Reicher and Miss Illington taking Director George Melford and a new script in exchange.

E. Mason Hopper has begun the direction of Harold Lockwood and May Allison in the Yorke-Metro feature, "The Hidden Spring." Supporting Mr. Lockwood and Miss Allison are Herbert Standing, Doctor Crane, William Lloyd, and Lester Cuneo.

Norman Manning, business-manager of the Balboa studio, has been given two assistants. They are R. R. Rockett and Leigh Bailey. Both have been in the employ of Mr. Horkheimer's company for some time.

Alfred Green directed Virginia Brooks's story, "The Little Lost Sister," in its filming by the Selig Company. In the cast are George Fawcett, Bessie Eyton, Harry Lonsdale, Al. W. Filson, Frank Clark and others.

Elmer Clifton, Fine Arts player of much merit, has been given the rank of director.

ASSORTMENT OF STARS

DULUTH, MINN. (*Special*).—The Zelda and Rex had an unusual assortment of stars the week of March 4. First, at the Zelda Mme. Petrova in "Bridges Burned"; followed by the great child actor, Bobby Connelly, with Peggy Hyland and Marc McDermott, in "Intrigue."

At the Rex were Dorothy Gish in "Stage Struck," and Mary Pickford portraying "the lonesomest girl in the whole world" in "The Poor Little Rich Girl." At the end of the week Louise Huff and Jack Pickford appeared in their great success, "Seventeen."

The Lyric showed "Pride," the second sin of the "Seven Deadly Sins," and Lenore Ulrich in "Her Own People"; George Walsh in "Melting Millions" was at the Strand. WILDA HARSH.

MILLER'S PLASTIQUE COMEDIES

For some months past the Paramount program has been showing animated sculpture comedies, originated and manufactured by Ashley Miller, director of Edison, Pathe, Lasky and Art Drama features. These subjects which have become very popular because of their artistic and comic novelty have been christened by their inventor Plastiques. Mr. Miller has copyrighted his ideas and the form it has taken and having spent a year in experimental work before any productions were sent out feels that he is fairly entitled to consider the field in this line his own.

LEAGUE PRAISES PICKFORD FILM

At the invitation of Frank Lascelles, director of the newly organized Photoplay League, and Walter E. Greene, president of the Artcraft Pictures Corporation, various prominent members of New York society viewed Mary Pickford's latest Artcraft picture, "A Poor Little Rich Girl," at the Sonora studio on Fifth Avenue last week.

Upon conclusion of the showing various notable persons present expressed great praise for Mary Pickford's latest effort and the general qualities of the picture.

HEARST-PATHE NEWS CLAIMS BEAT

The Hearst-Pathe News claims a clean beat on pictures of the inauguration ceremonies at Washington.

President Wilson was inaugurated in the morning and pictures taken of him at this time by the Hearst-Pathe News cameramen were issued locally and shown in Washington theaters that same night to very enthusiastic and appreciative audiences.

The negative was rushed to the factory by special messenger and prints were shown in the New York theaters on Tuesday, the day after the event.

TAX HEARING RESUMED

Benjamin B. Hampton, president of the General Film Company, was the first witness called at the resumed hearings before the Wheeler Investigating Committee at the Murray Hill Hotel last week. Included in his testimony was the statement that he thought that Charles Chaplin and Mary Pickford were worth all they were getting to the motion picture firms which held their contracts, but that there were many stars receiving more than they were worth.

Another witness at the hearing was George F. Marion, president of the Kalen Company, who made some graphic complaints against the Board of Review.

George H. Bell, Commissioner of Licenses, estimated that the number of motion picture theaters in New York was rapidly diminishing. He also said that fifty per cent. of the afternoon attendance at the theaters and ten per cent. in the evening were children.

NEW USE FOR NEWS FILMS

District Attorney Swann of New York has asked the Hearst-Pathe News to help solve the mystery of the disappearance of Ruth Cruger, the Bronx schoolgirl. To this end, a picture of Miss Cruger appears in the current Hearst-Pathe News Reel.

Practically every motion picture theater of importance in the United States displays the Hearst-Pathe News Pictorial and twenty million people or one-fifth of the population of the United States will see Miss Cruger's picture in this way. Accompanying the picture of Miss Cruger in the Hearst-Pathe News is all important information regarding her and the time of her disappearance.

DEATH OF SCREEN ACTRESS

The passing of Adelaide Woods (Mrs. W. A. Middlekamp) brought regret to the many friends possessed by this screen actress in the West Coast colony. Miss Woods was a woman of particular beauty and appeared in recent Morosco and Universal productions. Previous to her hospital illness of two months, she had been cast in a Russell-Mutual feature at Santa Barbara, and the filming of this feature had been postponed awaiting Miss Woods's recovery. A seventeen-year-old daughter, Mercy Woods, is a stock member with the Universal Company.

An erroneous impression has been created that the next two Erbograph pictures to be released on the Art Dramas Program were produced by Ashley Miller. "The Moral Code" recently released was the last picture made by Mr. Miller for the Erbograph company.

ON LOCAL SCREENS

TWO GREAT STARS AT RIALTO

Patrons of The Rialto during the present week have the unique opportunity of seeing the world's greatest actress and one of the world's greatest opera singers appearing on the same screen, in the same picture, at the same time. The picture is "Mothers of France," the impressive drama written for Mme. Sarah Bernhardt by Jean Richepin, poet, dramatist, and member of the French academy. Through the courtesy of Jesse L. Lasky, of the Lasky Feature Play Company, Mr. Rothapfel of the Rialto secured certain sections of "Joan the Woman," the film in which Geraldine Farrar's artistic portrayal of Joan of Arc is being presented at the Forty-fourth Street Theater. By the simultaneous use of two projection machines, Mr. Rothapfel superimposes the pictures of Farrar upon certain scenes in "Mothers of France," making Joan appear as a vision to the distracted mother portrayed by Mme. Bernhardt. Miss Farrar, who has known and admired Bernhardt for a great many years, announced her intention of visiting The Rialto at her first opportunity, to witness this demonstration of a new idea in the presenting of motion pictures.

In addition to excerpts from the Farrar picture, Mr. Rothapfel uses bits of other films, showing Napoleon in one scene, and the French legions of to-day in another, thus completing a cycle of visions typifying the spirit of France at three important periods of her history.

"SAPHO AT STRAND"

A varying and interesting program is presented at the Strand Theater this week where the principal photo-dramatic feature is "Sapho," an adaptation of the famous French author, Alphonse Daudet's immortal story, in which Pauline Frederick played the title role before the camera. Miss Frederick has been surrounded by an excellent cast including Frank Losee, John Sainpolis, Pedro de Cordoba and Thomas Meighan. The third edition of the wonderful "Prizma" pictures in natural colors contain some picturesque views of the Grand Canyon. A newly arrived lot of French War pictures taken on the Western front are shown. These pictures were obtained by Manager Edel through arrangements with M. Jean Janvier, special representative of the French Government. Raymond L. Ditmars, curator of the N. Y. Zoological Society, presents a real monkey comedy which he has entitled "Orangon as Plumber." The Strand Topical Review shows some exceptionally interesting American and European news pictures.

OTHER HOUSES

FOURTY-FOURTH STREET.—"Joan the Woman."
LYRIC.—"The Honor System."
BROADWAY.—"The Barrier."

BUY LUMBER YARD

Because of the great amount of lumber which is consumed in the building of settings at the Lasky, Morosco and Pallas studios in Hollywood and Los Angeles, respectively, the Famous Players-Lasky Corporation has purchased the entire plant of the Native Lumber Company of Los Angeles. The deal was consummated by Frank A. Garbutt, Pacific Coast General Business Manager, after the comparative record of costs at the studios and the running expenses of the lumber plant had shown clearly that the investment would be a most profitable one for the producers.

The plant includes a lumber mill at Hoquiem, Washington, two lumber carrying vessels, docking facilities at San Pedro, the nearest port to Los Angeles, and a big lumber yard in Hollywood, near the Lasky studio.

GRIFFITH TO SAIL

Expects to Leave This Week to Attend London Premiere of Film

David Wark Griffith, producer of "Intolerance," expects to sail for Europe this week to be present at the opening of the big spectacle at the Drury Lane Theater, London, April 8. Mr. Griffith will look over the film situation in general, and while his stay is to be brief he will doubtless accomplish much, as his activity and rapid methods of business are acknowledged. The London premiere of "Intolerance" is to be a notable event.

TRIANGLE

Releases for week of March 18th

WILLIAM S. HART.

"THE SQUARE DEAL MAN."
INCE. KAY BEE.

SEENA OWEN.

"A WOMANS AWAKENING."
FINE ARTS

Two Triangle Komedies

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

OPEN TO ALL EXHIBITORS

SEPARATELY FROM PROGRAM

SHOOT THE PEPPER

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

DROP IN FILM OUTPUT IN PENNSYLVANIA

State Censor Board Reports 1,000,000 Feet Less Shown Last Year Than Year Before

PHILADELPHIA, PA. (*Special*).—According to the annual report of the Pennsylvania State Board of Censors, more than 1,000,000 feet less of censored motion picture film were shown in Pennsylvania from Dec. 1, 1915, to Dec. 1, 1916, than in the preceding year. The cause is attributed to last Summer's paralysis scare and "trade conditions."

Report of Work

The report covers the actual workings of the board, as required by an act approved May 15, 1915, including detailed receipts and expenditures from June 1, 1915, to Dec. 1, 1916. It states that the total amount of fees and fines paid by the board to the state treasurer during this period of 18 months was $102,334.75, and that the total for salaries and expenses of the board and its employes was $58,211.45. The total amount appropriated by the state for the operation of the board was $80,920.

Examine Many Reels

According to these figures there is a balance of appropriations of $22,708.55, the amount collected in fines and fees exceeds the amount of state appropriations by $21,414.75, and there was a total net earning of $44,123.30 for a period of 18 months.

The board, the report says, examined physically 17,020 reels, or 17,020,000 lineal feet during the year ending Dec. 31, 1916. The number of duplicate reels certified to was 28,412, or 24,412,000 feet, making in all 45,432,000 lineal feet of motion picture film released for use in the state. The total number of subjects condemned during the year was 89, or about 89,000 feet, which was 1,000 feet less than the preceding year.

Fines in Pittsburgh

The total amount of fines collected from May 31, 1915, to Dec. 1, 1916, was $9,300, the report shows, of which $2,120 was for the exhibition in Pittsburgh of films from which censored portions had not been eliminated. Fines collected in this city were the results of prosecutions instituted by Florence E. Wrenshall of Washington, Pa., inspector and censor for this city.

Exhibitors in Pittsburgh have shown themselves willing to conform to the rulings of the board of censors at all times, however, Miss Wrenshall said recently, explaining that the exhibition of censored portions in many instances was due to mistakes of exchanges and other unavoidable circumstances.

As to Educationals

The report of the board states that about 10 per cent. of the films submitted for examination are educational. These include travelogue and current event pictures. In connection with an analysis of the kinds of pictures exhibited the board makes a suggestion to the Governor that "an effort be made to enact legislation whereby motion pictures might play the part they really deserve in the scheme of education."

Appeals from the decisions of the board of censors by manufacturers and exchanges, it seems, have met with no success in Pennsylvania courts. Of twelve cases appealed ten were dismissed and the board sustained. Two appeals were withdrawn.

"FATTY" ARBUCKLE FINISHES BIG TOUR

Paramount Comedian Arrives; Was Greeted with Acclaim All Along the Line

After a two-weeks' tour across the continent from Los Angeles to New York, "Fatty" Arbuckle arrived in this city March 7 and was received by a delegation at the Grand Central station. Mr. Arbuckle, who is to make two-reel comedies for Paramount, was greeted at every important city with a veritable ovation.

In the dining car when the party left, a flower-banked table was graced by the presence of many distinguished persons.

At the head of the table sat the genial "Fatty" with a look of expectancy on his features.

To the right of the big man sat Mrs. Arbuckle, better known to the picture world as Minta Durfee, while at his left sat the biggest little man in pictures, Adolph Zukor, president of the Famous Players-Lasky Corp., whom it was the great pleasure and privilege of each member of the Arbuckle party to know intimately before the trip was many hours old.

Lou Anger There

Next to Mr. Zukor sat Lou Anger, famed here and abroad as "The German Soldier," with the added distinction of being Sophie Bernard's husband (his watchword was "poor butterfly"), then came William Winter Jefferson, son of the famous Joseph Jefferson of Rip Van Winkle fame, who, by the way, is the husband of Vivian Martin, one of Paramount's well-known stars.

Beside Mr. Jefferson sat Herbert Warren, who with the former constitutes the advisory scenario board for Mr. Arbuckle; these two gentlemen earned the sobriquet of "the two nuts" before the "Elysian" had passed out of Los Angeles County, Cal., and if the Arbuckle comedies are to be "advised" by these two, coupled with the producing genius Roscoe Arbuckle, the success of each picture is assured.

Taking a Rest

The remaining places at the table were taken up by Mr. and Mrs. H. D. MacLean, the latter never having been out of California and just crazy to see snow (she saw it), Frank D. Williams, cinematographer for Mr. Arbuckle, and James J. Tynan, Mr. Arbuckle's personal press representative.

A moving picture of "Fatty's" arrival at the Grand Central was made, after which he posed for a still with everybody present.

From the station the tired big boy-man, who has had enough homage paid to him to turn the head of a king, was driven to his apartment, where he settled down for a few days' rest prior to starting work on his first picture.

MARY GARDEN TO DO "THAIS" FOR GOLDWYN

Spectacular Production Chosen After Popular Vote

Mary Garden is to do a spectacular version of "Thais" as her first Goldwyn Picture.

This announcement is made by the Goldwyn organization following a tabulation of thousands of letters received from motion picture patrons and theater owners in every section of the United States and Canada, and from South American and British exhibitors.

Coupled with this announcement is the statement that Goldwyn, after negotiations by cable and with his agents in New York, has bought the complete world rights to "Thais" from Anatole France, the famous French author.

NOBLE JOINS GOLDWYN

John W. Noble, one of the ablest of the younger directors of motion pictures, has signed with Goldwyn Pictures and began on Monday, March 12, to direct Mae Marsh in her second Goldwyn production.

In addition to his other varied attainments, Mr. Noble is also an author of numerous short stories and a successful playwright. He is a Virginian, having been born in Albemarle county June 24, 1880.

JAXON ENTERS FIELD

Independent Bookings for "Strife"—First Production

The Jaxon Film Corporation, the newest of the film companies to enter the producing field, will distribute its productions through the medium of independent exchanges, according to an announcement given out by the company at its New York offices in the Candler Building, 220 West Forty-second Street. The first production to be released by this company is a five-reel picture starring George LeGuere. The picture is to be released under the title "Strife."

The picture was produced at the Jaxon studios in Florida, under the direction of Lambert Hillyer. Supporting George LeGuere in the production is a cast of well-known players that includes Jean Stewart, Herbert Bostwick, Dean Raymond, Martha Burlingham, Alfred Swenson, Malachi Kelley, Katherine Patch and Frank Andrews.

An official states:

"Jaxon Films will be distributed on the open market, through the medium of independent exchanges. This method of distribution was chosen in preference to releasing on a program as not only being more equitable to both producer and exchangeman, but also because it is strictly in accordance with the trend of the times."

PLANS PREMIERE FOR "GARDEN"

CHICAGO, ILL. (*Special*).—Sol L. Lesser, president All Star Features, was in the city the week of Mar. 5 in consultation with William N. Selig, president of the Selig Polyscope Company. The All Star Features control the territorial rights for Selig's "The Garden of Allah" for California, Nevada and Arizona.

Mr. Lesser is planning an elaborate premiere for "The Garden of Allah" in Los Angeles, Calif., and elsewhere.

PLAY BALL!

Jack Ryan, famous as a Pacific Coast League pitcher and a member of the Los Angeles Club, has joined the forces of the David Horsley studio. George Ovey has been trading lessons in comedy for Ryan's lessons in curve balls.

LASKY TALKS OF PRODUCING PLANS

Gives Some of His Ideas About the Screen

Jesse L. Lasky, head of the Paramount Producing companies, has issued an article treating of the film outlook and new ideas in production, of which the following is a part:

"I very much doubt if the simple tabulation of forthcoming productions on the Paramount or any other program is sufficiently enlightening to an exhibitor who is brought face to face constantly with the problem of selecting for his patrons what he hopes in his heart will please them and prove profitable to himself. I should like to see every program producing branch of the industry so arrange announcements of forthcoming productions that the exhibitors weeks in advance would be able to choose carefully, discreetly and intelligently the material for their theaters.

As to Paramount Pictures

"Because Paramount pictures are shown everywhere throughout the entire country in all sorts of communities and under all sorts of conditions, the industry has a perfectly just right to ask, and a claim to know, what kind of pictures we are striving to make; what ideals, if any, are prompting us, and how we hope to attain our ends. Particularly are the exhibitors of the country entitled to this information.

"For the first time in the history of the Paramount Program the several producing units are working under a single instead of a divided direction. A year ago this condition could not have existed.

"Conditions changed. A closer co-operation between the studios was found to be a solution of problems essentially our own and that co-operation led to the present arrangements.

For Clean Films

"The producing policy of the Paramount Program is for clean pictures. Nothing can swerve us from that ideal. The problem of cleanliness of the screen is the most important which the industry is facing at the present time. It is even more important than the problem of making pictures interesting and not stupid.

"Paramount is not producing pictures for exhibitors who find it profitable to capitalize on an occasional vice picture!

"For years to come, it is my belief, the motion picture industry will find its greatest stabilizer in the program system of producing and exhibiting."

TRIANGLES FOR APRIL 1

"Her Father's Keeper," with Irene Howley and Frank Currier, and Dorothy Dalton in "The Dark Road," are the Triangle feature releases for April 1. "Her Father's Keeper" is accredited to Robert Shirley, author of "Fifty-Fifty." Dorothy Dalton will be shown in a Kay Bee drama entitled "The Dark Road," by John Lynch and J. G. Hawks, directed by Charles Miller. This play, personally supervised by Thomas H. Ince, is said to mark the high tide of Dorothy Dalton's powers.

J. A. BERST REVIEWS THE DEVELOPMENT OF PATHE

"Built on the Rock," Declares Official of Company

"The swift passage of events in the motion picture industry, particularly during the past two years, emphasizes the fallacy of building in the sands of chance," says J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. "In almost kaleidoscopic succession, new companies have come and gone. Combinations have formed and unformed and only now is the industry beginning to settle down to a real business basis.

"Pathe has built on the rock. We have constructed an organization which I feel sure, will stand unscathed when the gathering storms have passed.

"About one year ago when I returned to the management of Pathe, general conditions in the industry were chaotic. Stars and directors were, and still are, receiving fabulous salaries. Expensive exchange organizations were springing up over night. There was general uneasiness. All the trouble was not from within. The industry from the outside was threatened by local censorship boards, taxation and other hostile legislations. All but a comparative few of the big exhibitors were losing money. Fly-by-night promoters, seeking to capitalize the public belief in the stories of high profits in pictures, complicated the situation.

Content with Progress

"Reviewing the past twelve months I am content with the progress we have made. Our policy of constructive organization, discouraging at the start because it seemed so slow, has been strictly adhered to in everything we have done despite the temptation to 'take a chance.'

"As is generally known, serials are the backbone of Pathe's program. Our $5,000,000 program for 1917 calls for eight serials, probably more than have been released in twelve months by all of the other companies combined. We take great pride in our reputation as 'The House of Serials,' and our recent serial productions 'The Iron Claw,' 'The Shielding Shadow,' 'Pearl of the Army' and now 'Mystery of the Double Cross,' show the results of experience and the constant effort to make each production better than the last.

Serial Investments

"The average serial, in round figures, represents a total investment of $400,000. This includes the cost of production, the cost of the story, the advertising, the prints and the expense of marketing. It is necessary under our program of two serials to have at least four serials in advance so there will be no break in the chain. Pearl White, Molly King and Ruth Roland are the featured players in three of the new productions, one of which, 'The Neglected Wife,' has already been completed. The fourth serial is being produced on the coast.

"There will be important developments in the near future in connection with our program of Gold Rooster features, which are being constantly strengthened by our new policy of box office stars."

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program
Famous Players

Date.	Title.	Star
Feb. 19	The Fortunes of Fifi—Drama	Marguerite Clark
Mar. 12	Sapho—Drama	Pauline Frederick
Mar. 19	The Dummy—Drama	Jack Pickford
Apr. 12	Heart's Desire—Drama	Marie Doro
Apr. 16	The Valentine Girl—Drama	Marguerite Clark
	LASKY	
Feb. 12	The Black Wolf—Drama	Lon Tellegen
Feb. 24	The American Consul—Drama	Theodore Roberts
Feb. 26	Winning of Sally Temple—Drama	Fannie Ward
Mar. 1	Those Without Sin—Drama	Blanche Sweet
Mar. 5	Castles for Two—Drama	Marie Doro
Mar. 15	The Prison Without Walls—Drama	Wallace Reid and Myrtle Stedman
Mar. 26	The Bottle Imp—Drama	Sessue Hayakawa
Apr. 5	The School for Husbands—Drama	Fannie Ward
Apr. 9	The Inner Shrine—Drama	Margaret Illington
	MOROSCO	
Mar. 8	Out of the Wreck—Drama	Kathlyn Williams
	PALLAS	
Mar. 22	The Spirit of Romance—Drama	Vivian Martin
Mar. 29	As Men Love—Drama	House Peters and Myrtle Stedman
Apr. 2	The Bond Between—Drama	George Beban
	PATHE GOLD ROOSTER FEATURES	
	Thanhouser	
Mar. 4	Her Beloved Enemy—Drama	Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard, Carey Hastings
Mar. 18	Pots and Pans—Drama	Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer, Lord McCaskill
	Arrow	
Feb. 25	Crime and Punishment—Drama	Derwent Hall Caine and Marguerite Courtat
	Astra	
Feb. 18	Her Life and His—Drama	Florence La Badie
	Balboa	
Mar. 25	Told at Twilight—Drama	Baby Marie Osborne, Henry King, and Daniel Gilfether
	Popular	
Mar. 11	The Empress—Drama	Holbrook Blinn, Doris Kenyon
	Greater VITAGRAPH V. L. S. E., INC.	
Feb. 19	Kitty Mackay—Drama	Catherine Chisholm Cushing
Feb. 26	Arsene Lupin—Drama	Earle Williams
Mar. 5	Intrigue—Drama	Peggy Hyland, Marc MacDermott and Bobby Connelly
Mar. 12	The More Excellent Way—Drama	Anita Stewart
Mar. 19	Aladdin from Broadway—Drama	Edith Storey and Antonio Moreno
Mar. 26	The Heart of Sonia—Drama	Alice Joyce and Harry Morey
	UNIVERSAL RED FEATHER	
Feb. 5	The Scarlet Crystal—Drama	Herbert Rawlinson, Betty Shade, and Dorothy Davenport
Feb. 12	The Terror—Drama	Jack Mulhall
Feb. 19	The War of Tongs—Drama	Chinese Cast
Feb. 26	The Girl and the Crisis	Dorothy Davenport
Mar. 5	The Gates of Doom—Drama	Claire McDowell
Mar. 12	The Girl Who Lost—Drama	Cleo Madison
Mar. 12	Border Wolves—Drama	Neal Hart
Mar. 19	The Scarlet Crystal—Drama	Herbert Rawlinson
	MUTUAL—AMERICAN	
Feb. 5	Where Love Is—Drama	Ann Murdoch
Feb. 12	Damaged Goods—Drama	Richard Bennett
Feb. 26	The Greater Woman—Drama	Marjorie Rambeau
Mar. 5	The Girl from Rector's—Drama	Ruth MacTammy
Mar. 12	My Fighting Gentleman—Drama	William Russell
Mar. 19	The Painted Lie—Drama	Crane Wilbur
Mar. 26	Motherhood—Drama	Marjorie Rambeau
	TRIANGLE	
	Fine Arts	
Feb. 18	The Bad Boy—Drama	Harron
Feb. 25	Stage Struck—Drama	Lillian Gish
Mar. 4	Betsy's Burglar—Drama	Constance Talmadge
Mar. 11	A Love Sublime—Drama	W. Lucas
Mar. 18	A Daughter of the Poor—Drama	Bessie Love
Mar. 25	A Woman's Awakening—Drama	Seena Owen
Apr. 8	Her Official Fathers—Drama	Dorothy Gish
	Kay-Bee	
Feb. 18	A Princess of the Dark—Drama	Enid Bennett
Feb. 25	The Last of the Ingrams—Drama	William Desmond
Mar. 4	Back of the Man—Drama	Dalton
Mar. 11	The Little Brother—Drama	Enid Bennett
Mar. 18	Blood Will Tell—Drama	W. Desmond
Mar. 25	The Square Deal Man—Drama	W. S. Hart
Apr. 1.	The Dark Road—Drama	D. Dalton
Apr. 8	Sweetheart of the Doomed—Drama	L. Glaum

	BRADY—WORLD	
Feb. 5	A Hungry Heart—Drama	Alice Brady
Feb. 12	The Red Woman—Drama	Gail Kane
Feb. 19	A Square Deal—Drama	Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostriche
Feb. 26	The Family Honor—Drama	June Elvidge and Robert Warwick
Mar. 5	The Web of Desire—Drama	Ethel Clayton and Rockliffe Fellows
Mar. 12	Fascinating Olga—Drama	Alice Brady
Mar. 19	The Social Leper—Drama	Carlyle Blackwell, June Elvidge
Mar. 26	The Family Honor—Drama	Robert Warwick and June Elvidge
Apr. 2	As Man Maid Her—Drama	Kitty Gordon
	BLUEBIRD	
Feb. 19	The Man Who Took a Chance—Drama	Franklyn Farnum, Agnes Vernon
Feb. 26	The Saintly Sinner—Drama	Ruth Stonehouse
Mar. 5	The Boy Girl—Drama	Violet Mersereau
Mar. 12	Mutiny—Drama	Myrtle Gonzalez, Val Paul and George Hernandez
Mar. 19	Polly Redhead—Drama	Ella Hall
Mar. 26	The Gift Girl—Drama	Rupert Julian, Louise Lovely
Apr. 2	Susan's Gentleman—Drama	Violet Mersereau
Apr. 9	The Pulse of Life	Wedgewood Nowell, Gypsy Hart
Apr. 16	The Girl in the Checkered Coat—Drama	Dorothy Phillips
	METRO Pictures	
	Rolfe	
Mar. 5	The Belle of the Season—Drama	Emmy Wehlen
Mar. 12	The Beautiful Lie—Drama	Frances Wilson
Mar. 26	His Father's Son—Drama	Lionel Barrymore and Irene Hawley
Apr. 9	The Beautiful Lie—Drama	Frances Nelson
Apr. 16	A Magdalene of the Hills——Drama	Mabel Taliaferro
	Arthur James	
Feb. 12	One of Many—Drama	Frances Nelson
	Yorke	
Feb. 19	The Promise—Drama	Harold Lockwood and May Allison
Mar. 19	The Hidden Children—Drama	Harold Lockwood and May Allison
	Popular	
Feb. 26	The Secret of Eve—Drama	Mme. Petrova
Apr. 2	The Waiting Soul—Drama	Madame Petrova
	Columbia	
Feb. 5	The End of the Tour—Drama	Lionel Barrymore
	K. E. S. E. SERVICE	
	EDISON	
Feb. 19	The Royal Pauper—Drama	Francine Larrimore
Apr. 2	The Law of the North—Drama	Bessie Eyton, George Fawcett
	SELIG	
Feb. 12	The Heart of Texas Ryan—Drama	Bessie Eyton, George Faucett
Mar. 12	Little Lost Sister—Drama	
	Essanay	
Mar. 5	The Truffers—Drama	Nell Craig
Mar. 19	Satan's Private Door—Drama	
	ART DRAMAS, INCORPORATED	
	APOLLO	
Feb. 22	Pride and the Devil—Drama	Alma Hanlon
	WILLIAM SHERRILL	
Feb. 8	The Accomplice—Drama	Jack Sherrill and Dorothy Bernard
	ERBOGRAPH	
Feb. 15	The Moral Code—Drama	Anna Q. Nilsson and Walter Hitchcock
	VAN DYKE	
Jan. 25	Her Good Name—Drama	Jean Sothern
	FOX FILM CORPORATION	
Feb. 19	The Child of the Wilds—Drama	June Caprice
Feb. 19	The Tiger Woman—Drama	Theda Bara
Mar. 12	North of Fifty-three	Dustin Farnum
Mar. 12	The Siren—Drama	Valeska Suratt
Mar. 12	A Tale of Two Cities—Drama	William Farnum
Mar. 19	The Blue Streak—Drama	Violet Palmer and William Nigh
Mar. 26	North of Fifty-three—Drama	Dustin Farnum
	SELENICK	
Feb.	Panthea—Drama	Norma Talmadge
Feb.	The Argyle Case—Drama	Robert Warwick
Feb.	The Eternal Sin—Drama	Florence Reed
Feb.	The Price She Paid—Drama	Clara Kimball Young
	ARTCRAFT	
Mar. 5	A Poor Little Rich Girl—Drama	Mary Pickford
Apr. 2	Broadway Jones—Com. Drama	George M. Cohan
	UNITY SALES CORPORATION	
Dec. 15	Humanizing Mr. Winsby—Drama	
Jan. 15	Glory—Drama	
	SERIALS or Series	
Jan. 14	Patria—Pathe	
Mar. 12	The Great Secret, "The Woman and the Game"—Metro	
Mar. 11	Pearl of the Army, "Colonel's Orderly"—Pathe	
Mar. 5	The Seven Deadly Sins—"Sloth"—McClure	
	"The Golden Eagle Trail," 5th of "The American Girl" Series—Drama—Kalem	
	"The College Boy's Special," 3rd of "A Daughter of Daring"—Drama—Kalem	
	"The Veiled Thunderbolt," 22nd of "Grant, Police Reporter" Series—Kalem	

THE Truculent Poet came rather late to the Cafe Nemo, where the members of the Cormorants Club were already assembled. He was accompanied by several familiar personages who were welcomed immediately with a rising toast. The bulky form of Pete Schmid, of Artcraft, loomed largely in the van of the procession; Ed O'Donnell of Arrow came next, his cherubic countenance lacking its familiar smile; Bennie Zeidman, who makes Doug Fairbanks famous when he isn't doing it himself, appeared with a "hop and a skip and a jump" such as Tom Twist of our school-book days was supposed to have employed in visiting a Nantucket Captain of a past generation. Walt Hill, smiling so broadly that, like the famous Cheshire cat, he seemed in momentary danger of dissolving and leaving only the smile, brought up the rear, with a Bluebird in a cage.

"What's this," asked the Man in the Corner, stealing unblushingly from Eddie Foy: "Your family or a picnic?"

The Poet answered in kind: "It's my family and no picnic. I tried to get a lot more to come, but they all were busy and promised to come some other night."

"Sit down, gentlemen," invited the Orator. "We are delighted to have you with us."

As they sat down all noted the worried look on O'Donnell's face and asked the reason thereof.

"It's this way," he said. "I was up at Sing Sing not long ago exhibiting 'The Deemster,' and as we come out past the lines of prisoners, I heard a voice say 'Hello, Ed O'Donnell.' I looked quickly at the line, but every face preserved a stoical indifference of expression. Now I'm worried. What pal of mine is in there without my knowing it? Maybe he's unjustly accused—he must be or he wouldn't have been a friend of mine."

"Maybe he had heard of you."

"My fame," remarked Ed, "has penetrated to the jungles of far off equatorial Africa; upon the littoral it is spoken of in hushed whispers; in the depths of the Amazonian forest my name is chattered by simians; in the white regions of the great South Wall, it is mentioned by Esquimaux; where the deadly Dyaks hunt human heads in Borneo, they speak of me as a mighty hunter. But I am not famous in Sing Sing."

* * *

Walt Hill nodded, approvingly: "O'Donnell's right," he declared. "I'm the same way. I don't suppose there's a spot on this globe the size of a man's hand I haven't visited, but I don't know a thing about jails."

"That," said the Poet, "reminds me of a verse I wrote: It's dedicated to Walt Hill." He proceeded to inflict the following:

"Sing a song of sixpence,
Pocket full of dye;
Four and twenty Bluebirds baked into a pie.
Once these birds were blackbirds,
Till Walt Hill tried his hand,
He dyed the whole lot indigo,
So now you understand."

A chorus of deep groans followed this atrocity.

* * *

At this moment Pete Schmid attempted to move and found himself imprisoned in the embrace of the armchair. Bennie Zeidman rushed to his assistance and finally he was extricated.

"It's no use, Pete," said Bennie, "you've got to give up these lunches and go on a diet." He appealed to the rest? "Look at him," he commented, "getting bigger every minute, literally. And here the other day, when Doug Fairbanks gave a studio lunch, Pete ate as much as three men."

"I believe," puffed the big fellow, "in never turning down free victuals. What with the high cost of living and the fact that everything's going up, it goes against my grain to overlook a bet of that kind."

The Poet shook his head:

"Take a tip from me, mate," he rumbled. Once! when I was master of the *Pardy*, as I've told you afore, I was cast away on a desert island in the middle of Lake Huron. I finally encountered a bunch of natives what was so kind and so glad to see me, I felt almost at home, particularly as the chief looked like Pete Milne, my first mate. Well, sir, they fed me everything in sight—banyans, mangoes, bread fruit, cassava, and so on. I ate like a prince. All the while, I was thinkin'—it ain't every day a swab has vittles like these and I'd best stow away all I can in my locker.

"Then one day, the chief and his prime minister, who bore a strikin' resemblance to Fritz Tidden, the silent Menace, came over to me and begun feeling of my arms and thumpin' me on the back.

"I'd begun to get on to their lingo a little and what was my horror when I discovered they was thinkin' I was about fat enough to make a good stew—they was cannibals, and had been feedin' me up for the table!"

"How did you escape?" asked Walt Hill, interestedly.

The Poet grinned: "That," he retorted, "is like your serial—to be continued in our next—"

"It's a Bluebird!" remarked the Critic.

* * *

"I've received a very interesting document from Terry Ramsaye, of Mutual," remarked the Orator, which reads as follows:

A recent dispatch from Los Angeles tells of the death of a man who had saved $685 in the little town he called "home," and had arrived in the big city bent on doing 60 things which he had never done before. Chief among them, heading the list, was "Watch Charlie Chaplin Walk."

The paper on which this list was written is much thumbed and often revised. Only three of the 60 things he had planned had been accomplished and crossed out when death overtook him in the modest boarding house room he had chosen to live in while in Los Angeles.

Here are some of the items from the schedule of experiences he had planned for himself: following the one of watching the motion picture comedian walk:

"Eat 10-cent breakfast at cheapest restaurant.

"Noon, same day, eat 25-cent lunch at cafeteria.

"Same night eat $8 dinner at best cafe in city.

"Visit ostritch farm and see if they will swallow knife, my old one.

"See moving pictures taken. Pay for having myself taken, not over $25.

"Inspect new pump, then go to the Exposition park to see paintings.

"Ride in jitney bus.

"Meet bunco man, if possible, and see how they act.

"Get ten Harry Lauder records.

"If I see a newsboy who looked like me when a kid, give him a $5 gold piece."

* * *

"There's only one thing lacking in that list," said Bennie Zeidman, "he ought to have added: 'Take a good view of Pete Schmid!'"

"I'm thirsty," remarked the Big Fellow, imperturbably.

"Remember," cautioned O'Connell, "booze adds to weight."

"Oh," returned the Poet, "all we drink here is ginger ale."

They had a round in the stone mugs and then departed for their several domiciles.

PATHE SERIALS MEET WITH BIG SUCCESS

"Mystery of Double Cross" Booked at Birmingham—"Patria" Pleases Crowds

The Hury Amusement Company at Birmingham, Ala., has booked Pathe's serial, "Mystery of the Double Cross," with Molly King in the lead, through the Atlanta branch.

Henry Hury passed over his check in payment for the entire fifteen episodes, thus taking full advantage of the liberal ten per cent. discount plan inaugurated by Pathe.

Mr. Hury has used all the Pathe serials. Two hundred and forty-six episodes have been shown by this company.

"I find that my patrons are eager for its continuation," writes Edwin S. James, owner and manager of the Broadway Theater, Portland, Oregon, which is showing "Patria," the International-Pathe serial romance of society and preparedness starring Mrs. Vernon Castle.

The Arcadia Theater of Philadelphia has also found "Patria" a money-maker.

Similar letters from exhibitors in all parts of the country have been pouring in to Pathe Exchanges.

HAS TENSE ROLE

Irene Hunt has been cast for the leading role in a feature photoplay which is being filmed at Universal City under the working title of "Devotion." In it Miss Hunt plays the role of an English barmaid and she has opportunity for much dramatic work in many of the scenes. It is said to be a strong story of the self sacrifice of one woman for the happiness of another.

Miss Hunt was especially selected because of her ability to play difficult roles.

NEW GEORGIA HOUSE

VALDOSTA, GA. (*Special*).—Work is progressing on the new picture theater for Messrs. Paxon and Tindell, and they expect to open in about thirty days.

Work will commence not later than March 15 on the new theater and picture show for Tyson Brothers.

This theater with a seating capacity of about 750, will be the most modern and up-to-date little theater in this section.

B. T. BENTLEY.

ASSOCIATION FILM READY

The first completed reel of the 1917 edition of the "Review of the Great Motion Pictures of All Time," which will be issued shortly by the National Association of the Motion Picture Industry, was shown to President William A. Brady and a selected party at the projection room of the World Film Corporation last week. This was President Brady's first screening of the Review, the reel which he saw being that on "How the Great Stars Make Love."

In this, the first reel of the series of five, there are nearly twenty scenes, from different film plays with different stars, from Mary Pickford down to the tragic vampires. It starts with a "designing Cupid" sharpening his arrows at an old-fashioned grindstone, and ends with a true cooling of love's ardor when a big wave envelops a lovely embrace on a rocky promotory—for which mishap the man, as ever, is roundly scolded.

A partial assembly of the reel on "Great Fights of the Films," was also run off. The other three reels, "With the Funny Stars," "Daredevil Stunts of the Films," and "Great Moments in Great Plays," are being assembled, and the whole series will be ready for states rights purchasers to examine within a fortnight.

MAKE FILM AT LYNCHBURG

LYNCHBURG, VA. (*Special*).—The McHenry Film Corporation of Akron, Ohio, has just completed a high-class photoplay in Lynchburg, Va., this being one of the many places in their Southern trip, the parts being enacted by the elite of that city.

Edwin Dale, the director of one of the companies operating through various states, produced the picture and is now at his summer home taking a much-needed rest after a hard and strenuous campaign in the field of prodcing.

His cameraman, Arnold Ricardo, who has been with him for 19 months, is the man behind-the-gun and will readily testify to the exquisite difficulties to be encountered in handling raw material.

EDGAR M. SHANER.

LOST ON LACONIA

Cedric Ivatts, who was drowned on the *Laconia* when that vessel was sunk by a German submarine, was closely connected with Pathe Freres. Mr. Ivatts was the brother of E. A. Ivatts, for many years chairman of the Board of Directors of Pathe Freres in France, and was for several years the general manager of Pathe Cinema, Ltd., of London. He leaves a widow and two daughters who are engaged in ambulance work in France. Mr. Ivatts has recently been representing American concerns in England.

HAS FINE CHARACTER PART

Joseph J. Dowling, the Triangle-Ince character actor, has been cast for a prominent part in the new screen story by C. Gardner Sullivan, in which Charles Ray will soon be starred.

Dowling takes the part of an old farmer. He is shown as the father of Ray, who leaves the farm to win his fortune as a professional baseball player. Dowling's characterization is said to be quite as remarkable as the one contributed by Sir Herbert Beerbohm Tree in "The Old Folks at Home."

ADDRESSES BY MISS PECK

Mary Gray Peck of the Motion Pictures Committee of the General Federation of Women's Clubs spoke under the auspices of the National Committee on Films for Young People at a recent meeting of the New Century Club, an organization of women in Wilmington, Delaware. She discussed the subject, "The Better Film Movement."

On Friday, Feb. 23, she spoke before the representatives of the legislative departments of the Federated Women's Clubs of New Jersey at the Robert Treat Hotel, Newark, on the same general subject.

HELEN HOLMES SPEAKS

Helen Holmes, J. P. McGowan and the members of "A Lass of the Lumberlands" cast, at the invitation of Manager Walker of the Pantages Theater, made up a box party to attend the exhibition of the final chapter of the Mutual-Signal photo-novel in the Pantages house.

Before the picture was thrown on the screen, a spotlight was directed upon the various members of the company, each of whom arose and acknowledged the applause accorded them. Miss Holmes and Mr. McGowan made brief speeches.

"A Lass of the Lumberlands" has proved such a drawing card in this theater that Mr. Walker has already applied for first run of the forthcoming Mutual-Signal serial "The Railroad Raiders."

DRAWINGS SIMULATE LIFE

DETROIT, MICH. (*Special*).—H. N. Nelson has perfected a system of making drawings move in a natural manner, walking and acting as though in life. By the process the manufacturer's trade mark can be made a living thing when projected on the screen, leaving an indelible impression with those who see it.

BACK IN APRIL

A note from Niles Welch, the talented screen actor, states that the Technicolor Corporation, with which he is featured, is busy in Jacksonville. "By the look of things, we won't be back in New York before sometime in April," says Mr. Welch.

"GOD'S MAN" WILL SOON BE ISSUED BY FROHMAN

Ten-Reel Story of New York's Night-Life Ready Shortly

It is announced by the Frohman Amusement Corporation that its ten-reel photoplay production of Anthony P. Kelly's adaptation of George Bronson Howard's remarkable novel of New York's Underworld, its night life and wild old Broadway, which the author has entitled, "God's Man," is rapidly nearing completion under the direction of George Irving, the Frohman supervising director, who was also at the helm of production of "The Witching Hour."

For more than the past nine weeks, Director Irving, with his technical assistants, has been working with precision at the Frohman Corporation, Flushing, L. I., studios, and at various points on the north shore of Long Island and the Atlantic Coast and at the intimate points along Broadway, where the scenes of the story have been laid by the author.

With his return last week from a sea trip off the Virginia Capes, where he has been lying in wait for a real storm, Director Irving has about completed the taking of his picture and begun the work of cutting of his subject.

It is probable that "God's Man" will have a special showing prior to its release in New York city.

AMATEURS MAKE FILM

"Adventures of Dot" Makes Hit at London, Canada

LONDON, CANADA (*Special*).—A number of local amateurs have become infected with the movie fever, the result being a two-reel film entitled "The Adventures of Dot," in which a number of them appear and which was shown at the Majestic Feb. 26 to March 3, the scenes being laid in this city. The plot is briefly this: A scientist has just discovered an explosive, an infinitesimal portion of which is capable of doing incredible damage. The leader of a band of anarchists hears of it and by means of threats secures a quantity of it. He then writes a letter to the mayor, threatening to destroy the city if a large sum of money is not left at a certain place at a certain time. The scientist's daughter, Dot, finds out about the plot and tells her sweetheart, a newspaper reporter, who discovers the meeting place of the band and with the assistance of the police raids the place and takes the members in the patrol to the police station. The leader and one of the band have already left to blow up the city hall. This fact is found out and a quick auto race is made, resulting in the death of the anarchist as his auto jumps over a cliff. Dot and her lover, of course, marry. Shortly after, the call for volunteers is heard and the reporter enlists, returning after two years to be welcomed home by his wife and a baby.

Mayor Stevenson is seen in the picture in front of the City Hall, reading the threatening letter. The fire department answers an alarm to put out a fire caused by the anarchists as a warning. Sergeant Birrell and a squad of police raid the anarchist's den, and a parade of the troops in training here was utilized as the reporter enlisted and marched away. The film is packing the Majestic at every performance.

C. E. A. WEBER.

SHE'S A CULINARY ARTIST

There are probably as many cooks of the cinema as there are women in motion pictures, but there are very few cooks *extraordinaire*—"vintage" cooks, if you will permit the term. Mae Marsh, the Goldwyn Pictures star, who paints and sculps with the trained eye of the artist, has applied her knowledge of art to cookery and the results she has obtained are astonishing.

As an evidence of her versatality she has done:

A symbolic nude figure called "Adoration." This is made of mutton fat with an admixture of wax to stave off the effects of a possible March thaw.

A Louis Sixteenth table and reading lamp all made of sugar candy. In this she obtains a Mexican onyx and gold-trimming effect out of material purchased from the Sugar Trust.

In a cream sauce with which she has covered boned capon she has achieved portraits of fair women by inlaying bits of truffles and preserving the whole with a varnish of transparent aspic.

"CALEB CONOVER" FROM SELIG

William N. Selig has secured the rights for the picturization of the famous stage play and novel by Albert Payson Terhune, "Caleb Conover." Production will be started at once at the Selig studios, Los Angeles. George Fawcett, who originated the title role and starred for a number of seasons in the stage version, will again be seen as the iron-willed Caleb. Others who will be seen to splendid advantage besides George Fawcett are Tom Santschi, Frital Brunette, Eugenie Besserer and Harry Lonsdale.

WARWICK'S NEW PICTURE

"The Silent Master" has been chosen as the title for Robert Warwick's second Selznick picture offering now nearing completion under the direction of the famous Frenchman, Leonce Perret. This is an adaptation of E. Phillips Oppenheim's bizarre novel of adventure, "The Court of St. Simon."

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